CAS
Annual Report 2001/2

Patron
Her Majesty Queen Elizabeth The Queen Mother
(1948 – 2002)

Vice-Patrons
Bryan Ferry
David Gilmour
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

Committee Members
Oliver Prenn, Chairman
Pesh Framjee, Honorary Treasurer
Mark Stephens, Honorary Solicitor
Lance Blackstone, Honorary Secretary
Jolyon Barker
Janice Blackburn until October 2001
Philip Hewat-Jaboor
Doris Lockhart Saatchi from September 2001
Sean Rainbird
Babs Thomson
Edwin Wulfsohn from December 2001

Director
Gill Hedley

Projects Director
Cat Newton-Groves

Collections Curator
Mary Doyle

Office Manager
Paula Hiltberg

Events/Membership Manager
Kate Steele until December 2001
Wynne Waring from January 2002

Assistant Collections Curator
Jessica Walwin until December 2001
Ceri Lewis from January 2002

ART Futures Selector
Jeni Walwin

Accountant (part-time)
Suzana Bakar

Account Assistant (part-time)
Anna Bayraktar from April 2001

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Jeni Walwin

Accountant (part-time)
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Account Assistant (part-time)
Anna Bayraktar from April 2001
The Contemporary Art Society 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. 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

CAS has presented over 5000 works of contemporary art to its member museums throughout Britain since 1910 by artists from Henry Moore, Francis Bacon and David Hockney to Anthony Caro, Damien Hirst and Mona Hatoum. CAS is a registered charity supported by its members and grants from the Arts Council of England, the Scottish Arts Council, Henry Moore Foundation, Crafts Council and the Elephant Trust.

CAS continues to raise funds to benefit 65 museums in England, Scotland, Wales and N.Ireland. CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums. 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 ARTfutures, an annual selling event to encourage collecting and support artists. 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. For further information and membership forms please contact: Wynne Waring wynne@contempart.org.uk or visit our website at www.contempart.org.uk

The purpose of the Contemporary Art Society is the promotion of contemporary art but our principal objective is the acquisition of works of art for our collection. For our general distribution in 2004, Thomas Frangenberg, Lisa Corrin and Barbara Taylor purchased vigorously. To the total above must be added the 121 works purchased by corporate clients - just under £275,000 in total - which this year included Pearson as a major collector. At the end of the year, the Scottish Arts Council selected us to be their special advisers for the promotion of contemporary collecting in Scotland and the promotion of Scottish contemporary artists; there will be acquisitions under this heading next year.

I referred last year to the launch of the ‘Catching Comets’ appeal which gathered momentum between May and December, but has slowed down subsequently. Although equities are in decline and interest rates are low, I do beg all of you to do the ‘Ottoline Morrell thing’, which is to devote any spare cash to the acquisition of today’s art. If we want the arts to thrive in this 21st Century we have to purchase the art for museum display as soon as it is made. There is an alternative to spare cash and that is the gift of a specific work or works, which may be easier in these difficult times. In any case, I once again give my telephone number, which is (020) 7938 3440. Aside from purchases which are made from...
restricted funds, the Society had a satisfactory year financially, showing a modest surplus in a year which contained no windfalls, no major sponsor and, by a month, no ARTfutures. I cannot close without mentioning ARTfutures, held in April at a new venue, the City of London School, opened by Sir Nicholas Serota and achieving a turnover of £155,000 in only four days. The ARTfutures team got this together with only two months’ notice including Easter! Even better news is that we shall be back next year at this superb location opposite Tate Modern and in the shadow of St Paul’s Cathedral. I would like to pay tribute to Janice Blackburn, who has retired from the Committee after six years, who was our craft buyer from 1997-9, and who has shown us her collection (twice) and is a Major Donor with her husband David. 

If 2000/1 was the year in which, as is our custom, we ‘gave it all away’, then 2001/2 seems to have been a time when we began to spread the message about CAS further than usual.

In February 2001, CAS was invited by ARCO, the Madrid Art Fair, to participate in their celebration of British contemporary art. I was also invited to take part in one of a series of panel discussions on public and private collecting. With funds from Nancy Balfour’s family, I was able to publish a brief illustrated history of CAS, with an extended essay, which has been a useful introduction. It also serves to highlight the real need for a more substantial publication in the future to tell the extraordinary story of CAS and all the people that have created it.

One of these is Pauline Vogelpoel Mann and it was a great pleasure for all of us that she was able to advise on and participate in so much of the members’ trip to Basle in June.

In July, I took a group of Special Collection Scheme curators to Oporto, on a visit which was immaculately organised for us – including a roundtable discussion between British and Portuguese curators – by Filipa Oliveira.

The same month saw a possible new venue for ARTfutures but this suddenly became unavailable during the summer, causing us to postpone the art market until April 2002. In the light of the terrible events of 11 September 2001, this decision appears to have been only too timely.

In September, an exhibition of new work by Tony Cragg, organised by Contemporary Art Society Projects for the Somerset House Trust, and is a Major Donor with her husband David.

I welcome Doris Lockhart Saatchi and Edwin Wulfsohn, who introduced us to the City of London School. I hope they will enjoy their term on the Committee. Gill Hedley, Mary Doyle and Cat Newton-Groves have all had a good year. Gill in particular is synonymous with the Contemporary Art Society and I hope she will long continue to be so: I would like to thank her for her unfailing efforts which have been rewarded with much success. She leads a small team, of which Mary and Cat are the principals, and I thank the entire staff on your behalf.

Oliver Prenn
Chairman

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As well as the many museums in the city and the gigantic Art Fair, we also made a day trip to the Beyeler Foundation, had a delicious lunch of local asparagus in a sunny garden and then visited the very beautiful sculpture park and Romanesque Monastery at Schoenthal in the foothills of the alps.

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The weather stayed fine as we walked in the hills to see a range of sculpture including new work by Nigel Hall who accompanied us. The rain only came down as we saw new work by Ian Hamilton Finlay inside the chapel and, after supper in the monastery hall, a rainbow appeared as we left. It was a magical visit for all of us.

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04_CAS

05_CAS

Director’s Report 2001/2
opened on the Terrace at Somerset House. We hope that this will be the beginning of a series of exhibitions at this marvelous new space in London.

In the same month, Birmingham saw the opening, by Cherie Booth QC, of the Water Hall, adjacent to the Museum and Art Gallery. As a direct result of the Special Collection Scheme and its role in developing Birmingham's collection of contemporary paintings, the City of Birmingham decided to develop a permanent gallery for the display of their collection of paintings and sculpture from the 20th and 21st centuries. The collection of contemporary metalwork, purchased through SCS, is also on permanent view.

Later in the month, the Annual General Meeting of Contemporary Art Society was held. We were delighted to welcome our new headquarters on the Embankment. Godfrey Worsdale, Curator of Southampton Wall drawings collection that he is creating beyond and through the internet. He cared for CAS and everything it stands for and for will miss his friendship and his unstinting commitment of the Committee for the name and so much of the impetus to achieve so much, without the painstaking and much effort goes on beneath the surface to keep us afloat. I want, as ever, to record my gratitude to all the hard work and extra commitment that they give to CAS as a whole and to me personally.

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Our freelance colleagues, too, become a vital part of what we achieve and how we are seen by the rest of the world.

On behalf of all my colleagues I want to thank them all, especially Jeni Wallwork who has dealt with the on/off nature of the art market with her usual calm and optimism. Gillian was ‘on’ at very short notice and she and Duggan and Kelly Carmichael rose to the challenge and won my admiration. Clive Garland and all the others in the team made it look, as ever, effortless. Believe me, it is not.

In November, two members of staff left CAS and we wish them well in their exciting new roles: Kate Steel is now PA to the Director of the Victoria and Albert Museum and Jess Wallwork is Administrator at Matts Gallery. We welcome their successors, Wynne Waring and Ceri Lewis.

The staff of Contemporary Art Society is small but resilient. There are so many events where we appearawan-like - we hope - in public but so much effort goes on beneath the surface to keep us aloft. I want, as ever, to record my gratitude for the hard work and extra commitment that they give to CAS as a whole and to me personally.
Museums’ Report 2001/2

Special Collection Scheme

2001 marked a turning point in the Special Collection Scheme with over 250 works of contemporary art purchased, and over £1 million spent, on behalf of the fifteen museums in the Scheme.

In January 2002, Ceri Lewis replaced Jessica Wallwork as Assistant Collections Curator. As well as assisting with the Special Collection Scheme, Ceri overtook the many gifts and bequests of work we receive on behalf of member museums.

Three major commissions were completed through the SCS in early 2002. Simon Patterson completed a stunning new commission for the Mead Gallery, University of Warwick. Patterson was invited to submit a proposal for a large scale wall drawing for the new social studies building on the University campus. Cosmic Wallpaper is based on a map of the constellations, in recognition of the importance of developing astronomy and science within school curricula. The commission is an eighteen by seven metre convex wall drawing produced within ten minutes walk of the South London Gallery.

In September 2001, we saw the opening of Birmingham’s Water Hall - a dedicated gallery for the display of paintings purchased through the SCS. Works purchased directly from Galerie Marzee, a national touring show, have been requested for loan to temporary exhibitions. Margot Heller, Godfrey Bevan’s predecessor at Southampton, took up as rector in late 2002. Simon Worsdale, formerly Curator at Southampton City Art Gallery, was appointed Director of City Art Gallery, Hull, in February 2002. Toby Watley moved from the Ferens Art Gallery, Hull, to Birmingham Museum & Art Gallery, to manage the development of a new-build gallery for modern British art. Toby Watley completed a major exhibition ‘Les Abonnés du Téléphone’, a library-like installation of 3,000 telephone directories from around the world. The programme was co-organised with the Mondrian Foundation, Holland, which supports cultural exchange between countries with curators and directors in Portugal, at the impressive new Museo de Serralves.

In March we organised a visit to the Netherlands for curators from the four SCS consortium: Manchester Art Gallery; The Potteries Museum & Art Gallery, Stoke on Trent; Nottingham Castle Museum & Art Gallery; Birmingham Museum & Art Gallery. The programme included visits to key museums, galleries and makers including Ineke Hans and Drog design group. Two works by David Huycke, an established Dutch metalworker, were purchased directly from Galerie Marzee, Nijmegen, for Birmingham’s collection.

Spring 2002 led up to the opening of a new extension and stunning new galleries at Manchester Art Gallery, which will offer a dedicated space for the display of SCS acquisitions of fine art and international furniture and lighting made through the Scheme.

Many curators value the importance of this Scheme and the opportunity it provides to develop contemporary collections. Few wish to surrender their position in the SCS. Several curators now manage to relocate to new jobs in partnership museums. Toby Watley moved from the Ferens Art Gallery, Hull, to Birmingham Museum & Art Gallery and over the last remaining purchases to be made through the scheme on behalf of Birmingham. Godfrey Worsdale, formerly Curator at Southampton City Art Gallery, was appointed Director of Middlesbrough Art Gallery and will oversee the development of a new-build gallery for Middlesbrough to house the contemporary drawing collection. Margot Heller, Godfrey’s predecessor at Southampton, took up as Director of South London Gallery, and continues to develop the collections of British artists who live or work in South London.

Visits

In June we visited Porto, Portugal, to coincide with the opening of ‘A Sense of Occasion’ at the Crafts Council’s Show 5 exhibition organised by Craftspace Touring: 100 ideas for the Future. We also visited the Manchester Art Gallery’s new extension and stunning new galleries, and the impressive new Museo de Serralves.

In March we organised a visit to the Netherlands for curators from the four SCS consortium: Manchester Art Gallery; The Potteries Museum & Art Gallery, Stoke on Trent; Nottingham Castle Museum & Art Gallery; Birmingham Museum & Art Gallery. The tour extended to Cheltenham Art Gallery, Shire Hall Gallery, Stafford, the Bowes Museum and Barnard Castle, County Durham.

Distribution Scheme

Purchasing for the Distribution forged ahead in early 2002, with lecturer and private collector, Thomas Frangenberg, purchasing several young and emerging British artists. Meanwhile, Lisa Corrin, former Chief Curator, Serpentine Gallery, focussed on several artists from abroad. Thomas and Lisa shared on a joint purchase of Forever in ever, 2001, a large scale work by Turner Prize nominee Fiona Banner.

Several of their purchases have been requested for loan to temporary exhibitions.
Two basketry works by Gyongy Laky and Christine Joy purchased by Barbara Taylor, craft buyer, were included in Crossover, a touring exhibition initiated by Bury St Edmunds Art Gallery and toured to Welbeck, Middlesbrough and Lincoln.

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Good Hiding by Henry Krekatdis, purchased through the Distribution scheme by Thomas Frangenberg, was lent to Sculpture in the Park, Mile End Park, 22 June to September 2001.

Gifts and bequests Increasingly, the Contemporary Art Society is approached to help place a range of works from artists and collectors as permanent gifts or long-term loans to member museums. The following artists’ works will be offered to member museums during 2002:

Jean Spencer (1942-1998) As a painter she was associated with the loosely termed British Constructivists or Systems Group of the 1970s and 80s and was married to the painter Malcolm Hughes. Her family are kindly offering several paintings, gouaches and pastels to member museums.

John A. Walker Collection A small scale collection from the art critic and art historian that includes paintings, posters, prints and ephemera of a political and pop art aesthetic

Alison Wilding, Contract; eight monumental sculptures on the theme of The Passion. This work was privately commissioned during the period 1989 - 2000.

Nicola Hicks; a sculptural work based on animal forms made in the early 1990s.

Gustav Metzger, auto-destructive artist and anti capitalist campaigner is offering large and small scale installations comprising objects, texts and photographs from his Historic Photographs series 1995-1998.

The late Tom Bendham kindly gifted CAS a painting by Brian McCann.

A private collection of early works by young British artists, including Glenn Brown, Mat Collishaw, Michael Landy, Abigail Lane, Sarah Lucas and Paul Noble. This collection together with Tom Bendham’s gift, will be presented alongside the CAS purchases at the next Distribution exhibition planned for 2004.

We would like to extend our thanks to all the volunteers who have provided us with invaluable support and enthusiasm in our work with museums over the last year.

Mary Doyle
Collections Curator

Ceri Lewis
Assistant Collections Curator

Simon Patterson, Cosmic Wallpaper, 2002
Commissioned on behalf of Mead Gallery, University of Warwick with funds from the Arts Council Lottery, 2002 ©The artist
Philip-Lorca diCorcia, Naples, 1995
Purchased on behalf of Nottingham Castle Museum & Art Gallery, with funds from the Arts Council Lottery, 2001 ©The artist

Naples, 1995
Purchased on behalf of Nottingham Castle Museum & Art Gallery, with funds from the Arts Council Lottery, 2001 ©The artist

Langlands & Bell, Frozen Sky, 1999
Purchased on behalf of Mead Gallery, University of Warwick with funds from the Arts Council Lottery, 2001 ©The artists ©Photo: Anthony Oliver

Shin and Tomoko Azumi, Wire Frame Chair and Wire Frame Stool, 1998
Purchased on behalf of Manchester Art Gallery, with funds from the Arts Council Lottery, 2001 ©The artists ©Photo: Julian Hawkins

Fiona Rae, Dark Star, 2000
Purchased on behalf of Birmingham Museum & Art Gallery with funds from the Arts Council Lottery, 2001 ©The artist ©Photo: Prudence Cumming Associates
All measurements given in centimetres, height, width, depth unless otherwise stated.

14_CAS

Purchases for Special Collections

Collection Scheme
April 2001-March 2002

Purchases for Special

All measurements given in
unless otherwise stated.

Disc Oil Burner

Dark Star

Rivose

22:33

Envelope Bottle Holder

Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

Serengeti

Fine Art

Disc Oil Burner

Stretcher

on paper, 48 x 67

Draught

Birmingham Museum and Art Gallery

Pirouette Vase

Louise Gates

2000, pewter, 27 x 10 x 7

Vestry Condiment, 2001, pewter, 2 x 8 x 8

Piroquette Budvase, 2000, pewter, 16 x 7 x 5

Stretcher, 1999, distemper and pitt charcoal

on paper, 48 x 67

Draught, 2000, distemper and pitt charcoal

on irregular shaped paper, 45.8 x 65

Jane Harris

22:33, 2001, pencil on Fabriano paper, 57 x 76

Jason Martin

Serengeti, 2001, acrylic on aluminium, 150 x 150 x 7

Fiona Rae

Dark Star, 2000, oil, acrylic and glitter on canvas, 246 x 203

Craft

Helene Andarasen

Disc Oil Burner, 1998, pewter and brass, 5 x 12 x 12

Disc Oil Burner, 1998, pewter and brass, 5 x 9 x 9

Disc Oil Burner, 1998, pewter and brass, 5.75 x 7.5

Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

Sarah Dowe

Envelope Bottle Holder, 1998, pewter, 20 x 12 x 10

Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

Louise Gates

Slant Juice Jug

Jane Harris

2000, pewter, 28.5 x 10 x 6

Piroquette Budvase, 2000, pewter, 27 x 10 x 7

15_CAS
gelatin prints, mounted, edition 6/6, 213 x 107

Self Portrait, Fingers Standing, 1999, silver
gelatin print, mounted and framed, edition 1/6, 66 x 84

Ross Sinclair

Duff House #2, 2000, C-type print, edition 2/3 + 1AP, 94 x 76

Duff House #5, 2000, C-type print, edition 2/3 + 1AP, 94 x 76

Manchester Art Gallery

Craft

Shin and Tomoko Azumi

Wire Frame Chair and Wire Frame Stool, 1998, pre-fabricated mesh, steel rod, 76 x 45 x 70

Michael Noon

Undulate (tall), 2000, cherry veneer chest of drawers, 110 x 39 x 42

Catherine Tutt

Twist Vase, 2001, pewter, 13.5 x 11 x 7

Twist Vase, 1996, pewter, 23.5 x 12 x 7.5

Twist Vase, 1996, pewter, 33.5 x 13 x 5

Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

Merens Art Gallery, Hull
Fine Art

Jason Brooks

Harewood Castle Self Portrait, 2001, acrylic on linen, 86 x 101

John Coplans

Self Portrait, Upside Down, No 1, 1992, silver

Layla Curtis

Sit-able Sculpture

2001, Standard Light with Russette

850 Light

Manchester Art Gallery

2001, collaged EU road maps, 141 x 100

All lambda prints on aluminium, edition 4/5, 80 x 80

Simon Patterson

Cosmic Wallpaper, 2002, digital wallpaper commissioned for the Ramphal Building, University of Warwick campus, 667 x 1884

Johnny Spencer

Alex Porter kisses Michael Jordan

80 x 80

Kate Davis

Mutual Betrayal 1 (Brancusi)

1994

Mutual Betrayal 4 (Laurens)

1994

Mutual Betrayal 2 (Picasso)

1994

Mutual Betrayal 3 (Brancusi)

1994

1998, laminate, paper on panel, edition of 3, 82.7 x 58.5

All pin-pricked paper, 28 x 38.5

Till Exit

Drawing ‘Untitled’ (Fallschirmspringer), 1999, acrylic on paper, 70 x 100

Drawing ‘Untitled’ (Vier Piloten), 1998, acrylic on paper, 63 x 100

Middlesbrough Art Gallery

Fine Art

Francis Alys

De Flüter, 1999, 3 second animation loop (one hour) with soundtrack, edition 1/4, dimensions variable
Study for De Flüter, 1991-1999, Pencil on tracing paper

Fiona Banner

Black Blind

2000, graphite on paper, 292 x 150

Nayland Blake

Untitled (scar-lines)

1998, charcoal on paper, 35.5 x 27.5

Untitled (unseen)

2000, coloured pencil on paper, 63 x 100

Simon Patterson

Cosmic Wallpaper, 2002, digital wallpaper commissioned for the Ramphal Building, University of Warwick campus, 667 x 1884

Johnny Spencer

How the Brain Works

1997, laminate, paper on panel, edition of 3, 81 x 57

The Mouflon

1998, laminate, paper on panel, edition of 3, 81 x 57

Mead Gallery, University of Warwick

How the Brain Works

1997, laminate, paper on panel, edition of 3, 81 x 57

Kate Davis

Mutual Betrayal 3 (Brancusi)

1994

Mutual Betrayal 2 (Picasso)

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Mutual Betrayal 1 (Brancusi)

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Mutual Betrayal 3 (Moore)

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Mutual Betrayal 4 (Laurens)

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All pin-pricked paper, 28 x 38.5

Till Exit

Drawing ‘Untitled’ (Fallschirmspringer), 1999, acrylic on paper, 70 x 100

Drawing ‘Untitled’ (Vier Piloten), 1998, acrylic on paper, 63 x 100

Birmingham Museum and Art Gallery

Fine Art

Simon Gallery

Rivose, 1992-2001, distemper, watercolour and pitt charcoal on paper, 45 x 65.5

Stretcher, 1999, distemper and pitt charcoal

on paper, 48 x 67

Draught, 2000, distemper and pitt charcoal

on irregular shaped paper, 45.8 x 65
and Turpentine wash on Arches paper,

South London Gallery

Christian Boltanski

Audio commission to accompany *Les Annonces du Téléphone*, exhibition at SLG, 2002

Marc Camille Chaimowicz

Pendulum Polaroïds, 2000, polaroid photographs, 56 sets, 143 images

Dona Lincoln

Ohne Titel, (Untitled), 1998, board, edition 1/3, 93.5 x 73

Cornella Parker

Poison Drawing, Antidote Drawing

and antivenom, 2 parts each 61 x 61

Rattlesnake venom and ink, correction fluid

Cornelia Parker

Explosion Drawing

and saltpetre, 63 x 63

Paul Noble

**A Letter to an Unknown Person No. 6**, 1998, graphite stick on Arches paper, 76 x 56

Study for ‘Snake’

Simon Grennan and Christopher Sperandio

1/3 + 1AP, three minute loop

Cornellia Parker

Naples

(5 minutes), edition of 3

Paul Noble

Flesh of my Flesh

vernacul paper, 157 x 126

Grayson Perry

Slave Ship

controlled embroidery, 150 x 250

Cornelia Parker

Bread Twig

disc, 115 x 88 x 4.5

Keith Tyson

Studio Wall Drawing

95/100, 9.4 x 2.3 x 1.7

Linda Karshan

**A Letter to an Unknown Person No. 6**, 1998, graphite stick on Arches paper, 76 x 56

Study for ‘Snake’

Simon Grennan and Christopher Sperandio

1/3, 93.5 x 73

Keith Tyson

The New Art Gallery Walsall

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controlled embroidery, 150 x 250
Buying art for public museums, on behalf of the Contemporary Art Society, was an extraordinary, and extraordinarily enjoyable, experience. Having been taken through the paces in an eye-opening session with Gill Hedley, I came to greatly enjoy the interaction of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience. Having been taken through the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience. Having been taken through the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience. Having been taken through the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience. Having been taken through the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience. Having been taken through the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest experience.
**Fine Art**

**Purchases made by Lisa Corrin**

Ken Aptekar

*If there was one ...*, 2000, oil on wood, sandblasted glass, bolts, 76.5 x 76.5

Mark Dion and J. Morgan Puett

*The Ladies’ Field Club of York*, 1999, suite of 8 sepia photographs, hand painted text mounted on photographic board, each 50.8 x 40.64

Isaac Julien

*After Mazatlan*, 1999/2000, suite of 8 black and white photogravures on Arches Cover White 250gsm, edition 3/10, sheet size 55.88 x 76.2, image size variable

Janice Kerbel

*Home Fittings (study for 242 Cambridge Heath Road)*, 1999, pencil on paper, 72 x 102

Maria Marshall

*Football Film*, 2001, DVD (5:45 min), edition 2/8

Terry Smith

*Unnatural Acts*, 2000, single screen video (20 min), edition of 3

**Purchases made by Lisa Corrin and Thomas Frangenberg**

Do-Ho Suh

*Who Am We?* (brown), 1999, iris print on Somerset paper, edition 6/10, 88.9 x 119.4

Fiona Banner

*Forever n ever*, 2001, screen print on stainless steel, edition 1/3, five panels, each 50 x 125

**Purchases made by Thomas Frangenberg**

Shahin Aftossiabi

*Jalousie Geocht Als Blendschutz*, 2000, mixed media, dimensions variable

Matt Calderwood

*Ground Experiment #1*, 1998, DVD (5:45 min), edition 2/8

Angela de la Cruz

*One Painting*, 1999, oil on canvas, 370 x 340

Keith Farquhar

*Woman I can hardly express*, 2000, acrylic on canvas, 2 parts, 91 x 91 and 34.5 x 18

Liam Gillick

*Double Back Platform*, 2001, anodised aluminium, opaque plexiglas (yellow 229, orange 363) 6 x 120 x 120

**Purchases made by Thomas Frangenberg**

Barbara Taylor

*Lin Cheung, Jewellery*, 2001, ©The artist

Brian Griffiths

*Return of Enos*, 2000, ©The artist

Jemima Stehli

*Table 1*, 1997/8, ©The artist
Luke Gottelier
A Hole, 1998, colour photograph, edition 1/3, 81 x 122

Brian Griffiths
Return of Înos, 2000, mixed media (carpet, cardboard, tape), 120 x 70 x 220

Nicky Hirst
Untitled, 2001, moulded plastic tiles and pins, 213.4 x 182.9

Henry Krokatsis
Good Hiding, 2001, wood (Douglas fir, pine, English oak) latex, 350 x 250 x 250

David Musgrave
Giant (4), 2000, emulsion paint, 1000 x 100

Seamus Nicholson
Upper Crust, 1999, C-type print on aluminium, framed, edition 1/5, 102 x 152 x 2

Shea 360
The Party, 1999, billboard (encapsulated Durst Lambda print with wooden frame and backboard), 300 x 100 x 5

Jemima Stehli
Table 1, 1997/8, black and white photograph, edition 1/3, 130 x 241

Mark Titchner
So Near, So Clear, 2001, water-based paint on wall, dimensions for installation variable

Amikam Toren
Armchair Painting, Untitled (Choose Death), 1999, oil on canvas, 51 x 61

Craft
Purchases made by Barbara Taylor
Lin Chung
925 Silver Bracelet, 2001, woven polyester tape, silver, 321 x 1 w
Pearl Earpins, 2001, woven polyester tape, silver, 1.5h x 1w x 1d
Diamond Earpins, 2001, woven polyester tape, silver, 2h x 1w x 1d

Nora Fok

Lisa Gallacher
Sewing Machine (Figure 3), 1999, digital print on C-type paper mounted on aluminium, 160 x 110

Christine Joy
Globe, 2001, willow and red osier, 48.3 x 58.4 x 53.3

Gyöngy Laky
Henry, 1999, plum prunings with hand painted wooden dowels, 48.3 x 33 (diam)

Carol McNeill
Deer, 2001, ceramic sculpture, 15 x 43 x 43

Junko Mori
#45 Organism, 2001, forged steel, dried plants, 15 x 18 x 15

Steven Newell
Waggle Jug, 1999, blown glass, 53 x 18 x 10

Christoph Zellweger
Body Piece No. 70, 1996, expanded poly styrene, 8 x 11.5 x 4
Projects Report

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 and the promotion of young artists.

CAS Projects continues its successful relationship with Unilever plc and the development and utilisation of its art collection. During 2001, Unilever, together with the guidance and assistance of CAS Projects, hosted in excess of fourteen private art tours. These private tours are for interested groups, not only wishing to view the art collection, but also to meet and engage with the artists and artists included are:


The Economist annual exhibition programme continued to excite and challenge its audience and has seen a strong variety of media included in the programme.

The Economist annual exhibition programme continues to excite and challenge its audience and has seen a strong variety of media included in the programme.

- The Economist requested an extension to this exhibition to cover the Christmas period (26 November - 29 November 2001) held at the Whitechapel Gallery with a special focus on East London galleries. CAS Members shared their evening at ART2002 with The Kyte Group, the Fair’s sponsor.

CAS Projects was again invited to participate in the series of Corporate Art Collecting and Management conference Benefits of Corporate Art for Business, Managing: An Integrated and Global Approach (26 November - 29 November 2001) held in Brussels. Issues discussed included:

- How to use corporate art sponsorship to meet business and brand building objectives.
- Integrating art with education.
- The relationship between Art and Human Resources.
- Art in a contemporary corporate culture.

CAS Projects worked with Stanhope plc on their new office development at Mid City Place, Holborn. Two large-scale works by Howard Hodgkin were purchased by High Holborn Estates Ltd and which are sited in the main reception area of the building.

CAS Projects would like to thank Matthew Poole for his continued support to The Economist’s exhibition programme, Andrea Bammusheer for her support at ART2002, Rose Bethell and Alison Storr for their support during Fresh Art and special thanks to Sandra Mahon for her administrative, project and invaluable general support during the year.

25_CAS

Presented and managed by CAS Projects, artists are given the opportunity to show work in the distinguished architectural space designed by Alison and Peter Summerston.

6 June - 5 August 2001
De-Sign by Mark Byron
SCHEME by Luke Oxley

22 August - 7 October 2001
United by Ingrid Sandborg
Untitled by Chiaki Yano

24 October - 18 November
Carpet by Angela Wright
Urban Scan by Lesley Davy

9 January - 10 March 2002
UNCUT by Mark Monaghan

20 March - 5 May 2002
Welcome Stranger by G-BRECHT
Birdcage by Jane Watt

* The Economist requested an extension to this exhibition to cover the Christmas period of December 2001 to January 2002

ART2002, the 14th London Contemporary Art Fair gave CAS and CAS Projects the opportunity of highlighting the benefits of being a Membership organisation and also the advice offered on building and developing a collection and commissioning works of art. The supported charity was The Whitechapel Gallery with a special focus on East London galleries. CAS Members shared their evening at ART2002 with The Kyte Group, the Fair’s sponsor.

Fresh Art in July 2001 offered CAS Projects a unique opportunity to discover and support works by young art graduates and independent artists without dealers. This was the newest fair to be launched at the Business Design Centre and CAS Projects was asked to select one work from each participating art institution. Eighteen works ranging from painting, print, photography, ceramic and various contemporary craft were selected and exhibited on the CAS stand in the main body of the Fair.

CAS Projects was again invited to participate in the series of Corporate Art Collecting and Management conference Benefits of Corporate Art for Business, Managing: An Integrated and Global Approach (26 November - 29 November 2001) held in Brussels.

Cat Newton-Groves, Projects Director
CAS members visited the Eyestorm showroom in London, the online art forum offering limited access and a range of contemporary art practice. CAS promotes the collecting of contemporary art and craft through its events. We depend on the support of our members, whose contributions are often not only financial - they also give their time, ideas and encouragement. We organise events for our members to facilitate engagement with a wide range of contemporary art. Two CAS members hosted an evening visit to their home in Highbury to view their diverse private collection including works by Antony Gormley, Gerhard Richter and Naum Gabo. Our hosts explained how the collection had come together over the years.

April 2001
CAS members visited the Eyestorm showroom in London, the online art forum offering limited access and a range of contemporary art practice. CAS promotes the collecting of contemporary art and craft through its events. We depend on the support of our members, whose contributions are often not only financial - they also give their time, ideas and encouragement. We organise events for our members to facilitate engagement with a wide range of contemporary art. Two CAS members hosted an evening visit to their home in Highbury to view their diverse private collection including works by Antony Gormley, Gerhard Richter and Naum Gabo. Our hosts explained how the collection had come together over the years.

May 2001
A special morning tour of the Tacita Dean exhibition at the Royal Pharmaceutical Society in Lambeth, Michelle Charles’ exhibition of contemporary photography and its frontiers within the context of contemporary art. The Courtauld Institute hosted an evening visit to view Looking With/Out the biennial loan exhibition of contemporary art and craft, curated by a committee of students from the college. Curators toured members through the collection, followed by a question and answer session. Gill Hedley also talked briefly on the opportunity to listen to Linda Karshan in conversation with Suzanne Cotter (Curator, Moma Oxford).

March 2002
Members spent an evening at the Fleming Collection and discovered a collection of modern and contemporary art and photography. The Fleming Collection, one of the most important private collections of Scottish art, which opened to the public in January in a newly converted gallery space on Berkeley Street. Selina Skipwith (Keeper of the Fleming Collection) explained the evolution of the collection and divulged the plans to further develop the collection. Skipwith then introduced the works on display including the temporary exhibition The Glasgow Boys.
Fi an Art
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 and Art Gallery
Cardiff | National Museum & Gallery
Coventry | Herbert Art Gallery & Museum
Doncaster | Museum & Art Gallery
Eastbourne | Towner Art Gallery
Edinburgh Scottish National Gallery of Modern Art
Glasgow | Art Gallery & Museum
Glasgow | Hunterian Art Gallery
Harrogate | Mercer Art Gallery
Hatfield | Margaret Harvey Gallery, University of Hertfordshire
Huddersfield | Art Gallery
Hull | Ferens Art Gallery
Ipswich | Christchurch Mansion
Leamington Spa | Art Gallery & Museum
Leeds | City Art Gallery
Leicester | New Walk Museum & Art Gallery
Lincoln | Usher Gallery
Liverpool | University of Liverpool Art Collection
Liverpool | Walker Art Gallery
London South | London Gallery
London | Tate
Manchester | Art Gallery
Manchester | The Whitworth Art Gallery, University of Manchester
Middlesbrough | Art Gallery
Newcastle Upon Tyne | Laing Art Gallery
Newport | 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
Bradford | Carterworth Hall
Sunderland | Museum & Art Gallery
Swansea | Glynn Vivian Art Gallery
Swindon | Museum & Art Gallery
Wakefield | Art Gallery
Walsall | The New Art Gallery Walsall
Warwick University | Warwick Mead Art Gallery
Wolverhampton | Art Gallery
Wakefield | Art Gallery
York City | Art Gallery

Craft
Aberdeen | Art Gallery
Bedford | Cecil Higgins Art Gallery
Belfast | Ulster Museum
Birkenhead | Williamson Art Gallery & Museum
Birmingham | Museum & Art Gallery
Blackpool Grundy Art Gallery
Bolton | Museum & Art Gallery
Bradford | Cartwright Hall
Bristol | City Museum & Art Gallery
Cardiff | National Museum & Art Gallery
Cirencester | The Cotswold Art Gallery
Dundee | McManus Galleries
Farnham | Castle Gallery
Harrogate | Mercer Art Gallery
Harrogate | Mercer Art Gallery
Huddersfield | Art Gallery
Leicester | New Walk Museum & Art Gallery
Lincoln | Usher Gallery
Liverpool | Walker Art Gallery
Manchester | Art Gallery
Manchester | Whitworth Art Gallery, University of Manchester
Middlesbrough Cleveland Crafts Centre
Newcastle | Upon Tyne Laing Art Gallery
Newcastle Upon Tyne | Laing Art Gallery
Nottingham | Castle Museum & Art Gallery
Oldham | Art Gallery
Plymouth | City Museum & Art Gallery
Portsmouth | City Museum & Records Service
Preston | Harris Museum & Art Gallery
Sheffield | Graves Art Gallery
Southampton | City Art Gallery
Southport | Atkinson Art Gallery
Stoke on Trent | The Potteries Museum & Art Gallery
Swansea | Glynn Vivian Art Gallery
Swindon | Museum & Art Gallery
Wakefield | Art Gallery
Warwick University | Warwick Mead Art Gallery
Wakefield | Art Gallery
York City | Art Gallery

Member Museums
Statement of Financial Activities

Contemporary Art Society Group incorporating a consolidated Income & Expenditure account for the year ended 31.03.02

The figures all relate to continuing activities in furtherance of the Charity objectives and include all resources expensed of charitable objectives.

Income and Expenditure

<table>
<thead>
<tr>
<th>Subscriptions &amp; donations</th>
<th>Arts Council Award</th>
<th>Activities in furtherance of the Charity objectives</th>
<th>Revaluation of investments</th>
<th>Other grants</th>
<th>Ticket sales for events for members</th>
<th>Other income</th>
<th>Activities for generating funds</th>
<th>Art Market sponsorship</th>
<th>Arts Council Lottery funding</th>
<th>Arts Council Award Lottery scheme contributions</th>
<th>Lottery scheme contributions</th>
<th>Investment Income</th>
<th>Other income</th>
<th>Arts Council Award</th>
<th>Management and administration</th>
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<tbody>
<tr>
<td>84,371</td>
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<td>117,278</td>
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<td>44,000</td>
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<td>398,208</td>
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<td>12,980</td>
<td>44,000</td>
<td>210,704</td>
<td>119,815</td>
<td>439,794</td>
<td>678,841</td>
<td>110,954</td>
<td>678,143</td>
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<td>118,478</td>
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<td>44,000</td>
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<td>439,794</td>
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<td>44,000</td>
<td>210,704</td>
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<td>439,794</td>
<td>678,841</td>
<td>110,954</td>
<td>78,010</td>
<td>78,010</td>
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</tbody>
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Income and Expenditure

Cost of generating funds

<table>
<thead>
<tr>
<th>Fundraising costs</th>
<th>Net incoming resources available for charity</th>
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<tr>
<td>27,804</td>
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<td>5,115</td>
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<td>32,319</td>
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<td>28,231</td>
<td>775,629</td>
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</table>

Cost of activities in furtherance of charitable objectives

<table>
<thead>
<tr>
<th>Advice, training and collection support</th>
<th>Art purchasers</th>
<th>Art market</th>
<th>Members' events and support activities</th>
<th>Management and administration</th>
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<td>119,338</td>
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<td>553,240</td>
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<td>129,530</td>
<td>192,121</td>
<td>143,924</td>
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<tr>
<td>219,527</td>
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<td>273,725</td>
<td>36,342</td>
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<tr>
<td>62,075</td>
<td>129,530</td>
<td>78,461</td>
<td>69,793</td>
<td>678,841</td>
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</table>

Total resources expended

<table>
<thead>
<tr>
<th>Total resources expended</th>
</tr>
</thead>
<tbody>
<tr>
<td>250,477</td>
</tr>
<tr>
<td>632,205</td>
</tr>
<tr>
<td>882,712</td>
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<tr>
<td>707,132</td>
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</table>

Net incoming resources

<table>
<thead>
<tr>
<th>Reconciliation</th>
<th>Net movement of funds</th>
<th>Fund balances brought forward</th>
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<tr>
<td>36,383</td>
<td>44,907</td>
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<tr>
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<tr>
<td>27,086</td>
<td>44,907</td>
<td>64,000</td>
</tr>
</tbody>
</table>

Fund balances carried forward

| £651,514 | £235,826 | £817,342 | £912,815 |

Balance Sheet

Contemporary Art Society Group at 31.03.02

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 11 July 2002. 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.

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 11 July 2002. 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.

Chairman, 23 July 2002

Olive Prenn

Fixed assets

<table>
<thead>
<tr>
<th>31.03.2002</th>
<th>£31.03.2001</th>
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<td>Investments</td>
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<tr>
<td>Works of art</td>
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<td>£38,563</td>
<td>£60,340</td>
<td>73,085</td>
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Current assets

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<tr>
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<th>£912,815</th>
<th>£895,007</th>
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<td>£139,815</td>
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<td>Debentures</td>
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<td>Short term deposits</td>
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<td>231,564</td>
<td>298,196</td>
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<tr>
<td>Cash at bank and in hand</td>
<td>113,852</td>
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<td>67,113</td>
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<td>£1,028,603</td>
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<td>954,254</td>
<td>897,561</td>
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Creditors : amounts falling due within 1 year

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<th>£7,077</th>
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Net assets

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<th>£932,815</th>
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<tr>
<td>£912,815</td>
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Represented by:

<table>
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<tr>
<th>£295,828</th>
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Total funds

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<th>£937,042</th>
<th>£932,815</th>
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<tr>
<td>£661,514</td>
<td>625,818</td>
<td>661,514</td>
<td>625,818</td>
</tr>
</tbody>
</table>

£
CAS offers sincere thanks to all individuals and organisations who have helped us to extend our work, and in particular the following.

Copyright of all images remains with the artist and/or their estate.

Acknowledgement to funders

The 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. We thank the Arts Council Lottery Fund for their continued support of the Special Collection Scheme, which is enabling fifteen museums and galleries in England to develop challenging collections of contemporary art and craft.

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

The Henry Moore Foundation

The Henry Moore Foundation for their generous contribution towards annual purchases of sculpture and video for the Distribution 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.
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 Annual Report 2001/2002

17 Bloomsbury Square, London WC1A 2NG. Telephone 020 7831 7311 Facsimile 020 7831 7345 caa@contempart.org.uk www.contempart.org.uk