We promote the collecting of contemporary art through our gifts to public museums and the advice and guidance we offer companies and individuals.
Artist Patrons
Sir Anthony Caro, OM
Bridget Riley, CH

Vice-Patrons
Bryan Ferry
David Gordon
Caryl Hubbard
Pauline Vogelpoel Mann (1984-2002)
The Lord McAlpine of West Green
The Lord and Lady Sainsbury
of Preston Candover
The Lady Vaizey
The Viscount and Viscountess Windsor

Committee Members
Oliver Prenn, Chairman
Piph Francie, Honorary Treasurer
Mark Stephens, Honorary Solicitor
Lance Blackstone, Honorary Secretary
Jayson Baker until July 2002
Philip Hewat-Jaboor until November 2002
Doris Lockhart (Saffitz) until December 2002
Caroline Summerfield from February 2003
Babs Thomson
Edwin Wulfsohn

Director
Gill Hedley

Projects Director
Callum Newton-Groves until March 2003

Collections Curator
Mary Doyle

Assistant Collections Curator
Ceri Lewis

Events/Membership Manager
Wynne Waring

Office Manager
Paula Hollings

ARTfutures Selector
Jeni Walwin

Accountant (part time)
Stevie Baker

Accounts Assistant (part time)
Anna Bayraktar
Chairman’s Statement

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 Arts Council England, Arts Council London, The Henry Moore Foundation, the Scottish Arts Council, the Esmée Fairbairn Foundation and the Gulbenkian Foundation.

CAS continues to raise funds to benefit ninety-six collections in England, Scotland, Wales and N. Ireland. CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums and Scottish Arts Council lottery funding on behalf of a further six museums.

CAS raises funds for its museum purchases through advice to companies wishing to develop corporate collections and consultancy work for individuals and institutions.

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

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.

I place Gill Hedley first this year as it would be all too easy among other headlines to overlook the fact that she celebrates 10 years as Director of the Contemporary Art Society. She shrewdly combines tradition with innovation, and whether we talk of the Special Collection Scheme, the move to Bloomsbury which continues pleaseing all of ARTfutures, our still new relationship with the Scottish Arts Council or events at home and abroad, Gill will have made a singular contribution of effort, integrity and humour. I thank her warmly on behalf of all the members, and wish her many more years in a developing role.

Pauline Vogelpoel Mann, however, set a record which it will be difficult to match. She was Organising Secretary from 1956, re-named Director in 1976, and stayed until 1982, a total of 26 years. As recently as 2001, she advised on and participated in a memorable members’ trip to Basel. We were aware of her serious illness and she sadly died on 22 December 2002. I would love to quote the Times obituary (26 December 2002) which includes such statements as “she invented art tourism” - but space precludes. She will be much missed.

Gill Hedley referred last year to the sad death of Tom Bendhem, one of the great benefactors to the visual arts, and closely linked to CAS, and we now learn that he has left us his studio in Chelsea, his entire collection, and a substantial cash bequest. I make no apology for the fact that you will read an almost identical tribute in Gill’s report.

You will have read in successive reports about the Special Collection Scheme, which involves 15 museums, and of which the principal funder is the Arts Council England Lottery Fund, with a total value of £3.5m. This has been proving a great success and has led, directly or indirectly, to our developing a similar relationship with the Scottish Arts Council, which involves six museums and in excess of £500,000 from the Lottery, SAC and each museum. Members recently visited Scotland for four days to see for themselves.

We are often asked where our funds come from and the answer is the kindness of friends rather than of strangers. I referred above to Tom Bendhem, Arts Council England and The Scottish Arts Council; none of us has forgotten Nancy Balfour and her family; I must add to these The Henry Moore Foundation, the Esmée Fairbairn Foundation, Arts Council London,
We are immensely grateful to all of the above but it is never enough to buy all the art we want to enliven our museums; please dig a little deeper and send us a donation in time for our next distribution in 2004.

ART futures was again successfully held at the City of London School in April, achieved a turnover of £155,000 and made many buyers and artists happy. It remains free to enter and carefully selected. See Gill’s report.

Sean Rainbird, Curator of Contemporary Art, Tate, resigned in December after several years’ valuable service on the Committee. Caroline Summerfield joined us in February 2003. I thank Sean and welcome Caroline. Good news is that Vicente Todoli, new Director of Tate Modern, joined the Committee on 10th July 2003 and is also warmly welcomed.

I end by thanking my colleagues on the Committee, and all members of our devoted staff: the faces do change but the level of commitment is always high.

Oliver Prenn
Chairman
It always feels strange to summarise a year that is defined by the financial year end rather than the calendar but now that ARTfutures begins and ends our year, I have a clearer picture in my head.

April has been described as the cruellest month - and certainly the hardest work for us. In both April 2002 and 2003 we were honoured to be the guests of the City of London School during their Easter vacation enabling us to stage ARTfutures and its 1000 works in a beautiful building facing the Thames and Tate Modern and right next to the Millennium Bridge.

We are indebted to the Headmaster, his staff, especially the Bursar, and his Trustees, among whom is Edwin Wulfsohn who is also a CAS Committee Member and made the link for us. We are very grateful to them all.

Jeni Walvin directed the event with the support, for both years, of Kerry Duggan and Kelly Carmichael, assisted this year by Steven van Grinsven. Clive Garland and his team, and a group of energetic and enthusiastic sellers, packers and store-keepers helped to give the event its usual integrity, substance and style. It is hugely exciting to be part of ARTfutures because of the pleasure that it gives to both buyers and artists. One artist said ARTfutures was the most professional, profitable and speedy process that he’d ever been involved in. What a compliment to all those named above to whom, as ever, I want to extend my gratitude for all the work they do and the wonderful atmosphere that they create.

CAS staff increasingly have so many more projects to work on that ARTfutures is largely run by freelance support but Paula Hollings, Office Manager, Wynne Waring, Membership and Events Manager, and Anna Bayraktar, Accounting Assistant, also found time to play an active part in this, our most public annual event. Wynne writes elsewhere (page 23) about the events that she has organised in the busy year since she joined us.

Mary Doyle and Ceri Lewis, Collections Curator and Assistant Curator, spend much of their time travelling around the country and beyond, looking after curators and enabling them to make adventurous purchases. It may sound like a dream job but it is a huge task and they undertake it with consummate skill. Their report is on page 11.

Jannane Al-Ani

Veil, 1997 (detail)
Purchased on behalf of Ferens Art Gallery, Hull.
©The artist
I want to pay tribute to the work in which every one of the staff at CAS supports each other, and me, by their flexibility and commitment to the essential aim of CAS: support for artists, members and museums.

Our Accountant, whether helping to raise our funds or spending them.

This triumvirate is listed simply A-Z here: no one element is less important than the others.

In December 2002, we also lost one of CAS’ most memorable and adored figures: Pauline Vogelpoel OBE, who as Organising Secretary and Director, defined CAS and its style from 1956-1982. On behalf of all staff and Committee members over the decades, I want to acknowledge the importance of her role in making CAS so well loved. The annual reports during her tenure simply summarise this remarkable patron of the arts.

Distinguished and much loved art world figures have died, all closely associated with CAS. We have lost David Brown, David Sylvestor, Bryan Robertson and, only weeks after his 90th birthday, Brian has left £5,000 to CAS to buy a work of glass or ceramic and it will be a pleasure to honour him with a gift to a museum in this way.

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I want to pay tribute to the way in which every one of the staff at CAS supports each other, and me, by their flexibility and commitment to the essential aim of CAS: support for artists, members and museums.

We all want to thank the wonderful volunteers and interns that have worked so closely with us over the last year, Katrina Reid, Stephanie Taylor, Angel Money, Pauline Vogelpoel, Bob, who as Organising Secretary and Director, defined CAS and its style from 1956-1982. On behalf of all staff and Committee members over the decades, I want to acknowledge the importance of her role in making CAS so well loved. The annual reports during her tenure simply summarise this remarkable patron of the arts.

This wonderful and unexpected news leads me to the other highlight of 2002/3.

Several years, I have been in negotiation with the Scottish Arts Council about the creation of a national collecting scheme for Scotland. In April 2002, we were awarded £65,000 from the Lottery through SAC to help develop collecting - private, corporate and public - in Scotland and, in September 2002, learned that we had been awarded further funds which, when added to our own, amount to £550,000 for a National Collecting Scheme for Scotland for six museums from 2003-6. My thanks are due to all colleagues at SAC, especially Amanda Catlin at the marketing department, for their faith in us.

Catching Comets. The Chairman pays his annual report simply summarise this remarkable patron of the arts.

This wonderful and unexpected news leads me to the other highlight of 2002/3.

After a very long period of informed support and judicious purchasing for us, Sean Rainbird finally persuaded us to accept his resignation and with delight we welcomed Caroline Summerfield to the Committee. She has been an active CAS member for several years and we look forward to her advice, especially regarding property law.

With new premises, the Tom Bendhem Bequest, the National Collecting Scheme for Scotland starting and the Special Collection Scheme ending its first phase of funding,
CAS is looking forward with even more bounce in its step to the next year.

For me, it will be a new decade as I joined CAS in 1993. It has been the most extraordinary ten years of my career and I am well aware of the support that I have relied on from colleagues, committee members, individual members, artists and all those who care for CAS.

In 1993, the Chairman, David Gordon, wrote in the annual report “What is the Contemporary Art Society for?” I have enjoyed answering that for the last ten years and have plenty of new questions of my own to take us up to our centenary in 2010.

Gill Hedley
Director

It is exciting for us to see museums’ collections take shape as works are purchased for the Special Collection Scheme (SCS) throughout the year. The public are now also able to see the fruits of the Scheme and the strength of the regional collections, with several museums highlighting their acquisitions in specific displays and major exhibitions.

In November the Towner Art Gallery, Eastbourne, presented Landscape? New Definitions through the Contemporary Art Society Special Collection Scheme 1999-2002. The works, in a range of media, by Tania Kovats, Joachim Koester, Rut Blees Luxemburg, Ceal Floyer and Zoe Walker, referred to Eastbourne’s geographical position as a coastal town on the edge of England, whilst challenging the concept of what we term ‘landscape’. These works also reflected on the fragility and monumentality of nature. The exhibition also included earlier CAS gifts of a painting by James Hugonin and a drawing by Graham Gussin.

In January, Birmingham Museum & Art Gallery opened Drawing Parallels, works on paper by Basil Beattie, Simon Callery and Jane Harris, accompanied by earlier purchases of the artists’ paintings through SCS. The exhibition explored the links between painting and drawing by looking at the way each of these artists uses drawing to articulate ideas in their painting. In addition the display included a recent CAS gift of pastels and drawings by Jean Spencer.

The strength of the growing collection at Nottingham Castle Museum & Art Gallery has led to the museum being awarded a £20,000 Regional Lottery grant to initiate Drawing with Light, a citywide photography festival which takes place in September 2003. The festival aims to celebrate diversity of practice in contemporary photography, and will include purchases made through the scheme. These include a series of colour photographs of contemporary Iran by Shirana Shahbazi who subsequently was awarded the Citibank Photography Prize, 2002, and works by Wolfgang Tillmans who has a major retrospective at Tate Britain in 2003. Two makers, Maxine Bristow and Shelly Goldsmith, purchased for the craft collection at the museum, were shortlisted for the Jerwood Textile Prize, 2002 exhibition, which Shelly Goldsmith subsequently won.

Gill Hedley
Director
SCS Commissions
In collaboration with Opera North, the artist Mariele Neudecker has been commissioned by Leeds City Art Gallery to make a filmic response to Schubert’s song cycle Winterreise (A Winter’s Journey). Earlier this year she visited snow-scaped locations, based on the sixtieth degree of latitude, in the Shetland Islands, Helsinki, Oslo and St. Petersburg. Mariele’s film is being presented as an integral part of a live performance of Winterreise organised by Opera North, at venues in Glasgow, Leeds, York, and Nottingham.

South London Gallery commissioned a new sound installation by William Furlong which accompanied an exhibition celebrating thirty years of the Audio Arts archive. Come and See is an intriguing recording of an invited cross section of adults and young people living and working in Peckham and Camberwell. As visitors walked through the corridor they experienced a sense of place and time, through the humour, passions and beliefs of the local inhabitants.

SCS Loans
The profile of our regional collections nationally and internationally increases, with a significantly higher number of fine art and craft loans than in previous years, both here and abroad:

Ceal Floyer’s Dress: when Seeing is Blinding (Director of Research Development, Edinburgh University, 1998-2002).

Marianne’s film is being presented as an integral part of a live performance of Winterreise organised by Opera North, at venues in Glasgow, Leeds, York, and Nottingham.

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Two of four graphite drawings by Linda Karshan (coll. Middlesbrough Art Gallery), women, were loaned to Singer: the artist’s first solo exhibition at IVAM, Institute of Modern Art, Valencia, 16 May to 7 July 2002, followed by three drawings to her show at Kettle’s Yard, Cambridge, 11 January to 2 March 2003.

Chad McCall’s 4 digital prints from his Smoke series (coll. Wolverhampton Art Gallery), were loaned to Smart Project Space, Amsterdam, 13 September to 22 December 2002 and, Micro/Macro: British Art 1996-2002, Budapest, 21 March to 1 June, 2003.


Birmingham’s purchase of Dark Star, 2001, by Fiona Rae was loaned to her solo exhibition at Carre D’Art Musee d’Art Contemporain, Nimes, 11 October to 5 January 2003.


Gifts
This year the Contemporary Art Society was approached by individuals, collectors and institutions to help place a range of works as permanent gifts to CAS member museums.

Six paintings, two reliefs and several pastels and drawings by the late Jean Spencer (1942-1998) were presented to the following member museums:

Birmingham Museum & Art Gallery; Whitworth Art Gallery, University of Manchester; Manchester Art Gallery; Mead Gallery, University of Warwick; and Southampton City Art Gallery. We would like to acknowledge our gratitude to Marion Waters, Jean’s sister, for her generosity in gifting these works, which have made such a significant contribution to each collection.

CAS was saddened to hear of the death of Stuart Morgan, critic, curator and writer. The gift of five works from his private collection will be presented to member museums during the next distribution exhibition in 2004, in memory of this great man.

Distribution 2004
The buyers for the Distribution Scheme have been appointed for 2003 and we are delighted to welcome Patricia Bickers (Editor, Art Monthly) and Andrew Patrizio (Director of Research Development, Edinburgh University, 1998-2002) as the scholarship recipients of this year’s scheme. They are based in different locations around the country, which will encourage the purchase of a breadth of work and inevitably bring new artists to our attention.

Several purchases made through the Distribution Scheme were requested for loan to exhibitions in the UK and abroad:


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As the end of the scheme approaches for all but one of the museums, the pressure is on to make final decisions on purchases. More exciting commissioning projects are currently underway. Research visits have been focused on purchasing, with the exception, of course, of a group visit to Documenta 11 and Manifesto 4 in Germany. The value of international visits has been enormous in providing a global context and harnessing curators’ ambitions for their collections.

In the light of our new National Collecting Scheme in Scotland, launched this spring, CAS and museums are discussing a strategy for the future of SCS. Now the focus is to ensure we continue this scheme beyond 2004, and furthermore mark and celebrate the enormous achievements of this unique scheme.

Mary Doyle
Collections Curator

Ceri Lewis
Assistant Collections Curator

George Shaw
Scenes from the Passion: The Fourth of November, 2002
Purchased on behalf of Birmingham Museum & Art Gallery.
Photo: Peter White.
© The artist

Overleaf from left to right

Marcel Wanders
Knotted Chair, designed 1996, manufactured by Cappellini, 2002
Purchased on behalf of Manchester Art Gallery.
Photo: Manchester Art Gallery.
© The artist

Nils van der Laan
Bobbin Lace Lamp, 2001
Purchased on behalf of Manchester Art Gallery.
© The artist

Norman Cherry
Assembly, 2003
Purchased on behalf of Birmingham Museum & Art Gallery.
© The artist

Michael Rowe
Conditions for Ornament No 38, Lidded Container, 1996
Purchased on behalf of Birmingham Museum & Art Gallery.
© The artist

The John A. Walker archive collection of various 1970s political paintings, prints, art texts and posters, including work by Art & Language, Derek Boshier, John Latham, Lawrence Weiner and Peter Kennard, Andy Warhol and John A. Walker, has at his request been gifted to Wolverhampton Art Gallery. This gift complements their existing collection of contemporary works on political and social themes, purchased for the collection through the SCS scheme.

We were thrilled to receive a significant gift this year under the auspices of the Henry Moore Foundation. Alison Wilding was commissioned by our anonymous donor to make a series of sculptures on the theme of “The Passion”. This was an extremely challenging undertaking for the artist over a period of almost twelve years and resulted in eight remarkable monumental sculptures. So far, four museums have been delighted to be offered the following works from the series Contract (1989-2000):

Leeds City Art Gallery, Cold Face, 1997;
Manchester Art Gallery, Red Skies, 1992;
Whitworth Art Gallery, University of Manchester, Deep Water, 1989;
Tate, Assembly, 1991 and

Harbour, 1994-96.

As the end of the scheme approaches for all but one of the museums, the pressure is on to make final decisions on purchases. More exciting commissioning projects are currently underway. Research visits have been focused on purchasing, with the exception, of course, of a group visit to Documenta 11 and Manifesto 4 in Germany. The value of international visits has been enormous in providing a global context and harnessing curators’ ambitions for their collections.

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Zoe Walker
Somewhere Special, 1999-2001 (detail from installation)
Purchased on behalf of Towner Art Gallery, Eastbourne.
©The artist

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Purchases for Special Collection Scheme

All measurements given in centimetres, height, width, depth unless otherwise stated.

Birmingham Museum & Art Gallery
Fine art
George Shaw (b.1966)
Scenes from the Passion: The Fourth of November, 2002
Humbrol enamel on board
77 x 101

Craft
Norman Cherry (b.1949)
Fecundity, 2002
Woven silver vessel with gold grains
25 x 8 x 6
Asymmetry, 2002
Woven silver vessel
18 x 8.5 x 9

Ane Christensen (b.1972)
Shredded bowl, 2002
Mild steel sheet, laser-cut, welded and powder coated
14 x 40 x 30

David Clark (b.1967), Maike Dahl (b.1969), Hilde De Decker (b.1963), Andreas Fabian (b.1969), Howard Fenn (b.1953), Felix Flury (b.1959), Andreas Fabian (b.1966), Alistair McCallum (b.1953) and Christopher Zellweger (b.1962)
Various works: silver, organic materials and found objects

David Huycke (b.1967)
Bolinder 1, 2000
Copper, raised, the surface with overall punched decoration, ed. 1/7
30 x 16
Multirond 7, 1999
925 Silver, raised and planished, ed. 2/7
4.6 x 33.3

Alistair McCallum (b.1953)
Tall Vase, 2002
Mixed metals, worked in the mokume gane technique

Michael Rowe (b.1948)
Conditions for Ornament No. 29
Conical vase, 1997
Brass, gold leaf finish
43 x 26 x 26
Conditions for Ornament No. 28
Lidded container, 1996
Brass, gold leaf finish
36 x 21 x 21
Ferens Art Gallery

Floating Time V2-C-12
Lightshade-Shade
Veil
Dimensions variable

Tord Boontje
Alex Hartley

Fine art

CD-rom projection with computer and

(b.1965)
Jurgen Bey

Craft

Satin etched glass, black & white photograph

200 x 90 x 30

Jananne Al-Ani
(b.1966)

Fine art

5 slide phase projection installation, ed. 1/3

Manchester Art Gallery

Wednesday Blossom Vase

Tatsuo Miyajima
(b.1968)

Custom-built table

Dimensions variable

60 x 60 x 100

(b.1970)
Niels van Eijk

82 x 45 (d)

(b.1974)
Shirana Shahbazi

50 x 32.5 x 70

Simon Moore at Dartington crystal, ed. of 6

Free blown glass, partially mould blown to
create a raised floral pattern, produced by

(b.1970)
Bobbin-Lace Lamp

Fibre-optic cable

Ferens Art Gallery

Wednesday Light with resin drips

28 x 20 x 20

Ferens Art Gallery

Lionheart

160 x 60 x 20

(b.1974)
Catherine Yao (b.1963)

Lord Mayor, 2002, commissioned on behalf

of Nottingham Castle Museum & Art Gallery

Ilfochrome transparency, lightbox

71.5 x 87 x 12.5

Steel alloy frame with rubber top
50 x 32.5 x 70

Robert Kilington (b.1967)

Flat Pack Chair (unfinished), 1999

Unfinished oak, stainless steel pin
80 x 45 x 60

Middlesbrough Art Gallery

Finn art

Edward Wien (b.1958)

Dance Macabre, 1999

Slate of 19 ink drawings framed in one set

60 x 90 x 150

El Ultimo Grito

Miss Ramirez easy chair, 1997

Pressure formed cork and latex with leather
covering and metal frame
83 x 50 x 60

Mind the Gap coffee table and magazine rack

Finn art

(b.1993)
Unfinished Condemned (Rachel Point), 1998-2001

Satın etched glass, black & white photograph

on NDF:

200 x 90 x 30

Tatsuos Miyajima (b.1957)

Floating Time V2-C-12, 2002

CD-rom projection with computer and
custom built table

Dimensions variable

Craft

Jorgen Bey (b.1965)

Lightshade-Shadow, 1999

Two way mirror foil, polyester, chandelier
produced by DMD
60 x 340 x 249, Lambda print
50 x 76, installation dimensions variable

Wolverhampton Art Gallery

Fin Art

Chad McCool (b.1961)

Love is rooted in Sharing and Trust
Everything is alive
Courage is stronger than fear
No-one really dies
All from the series Sineae, 2001-2002
12 digital print on Fujil archival paper, ed. 1/3
Each 188 x 127

Worcester City Art Gallery & Museum

Fine art

Gerhard Stromberg (b.1952)

Lionheart, 1997, installation
Mixed media
Dimensions variable

Towner Art Gallery, Eastbourne

Fine art

Joachim Koester (b.1964)

Nordenskiold & The Ice Cap, 1999-2000

Slide installation, 4 projectors, 2 CD players,
105 slides, 2 CDs, ed. 3/5

Zoe Walker (b.1968)

Somewhere Special, 1999-2001
Installation including mountain (denier nylon, gu
rope, print paper, model-maker trees), Xpelair
fan, TV monitor & wall mount, DVD (5 minutes,
90 minute loop) and Lambda print on aluminum
mountain 550 x 340 x 249, Lambda print
50 x 76, installation dimensions variable

(b.1967)
Willam Furlong (b.1944)

Come & See, 2002, Audio commission for
SLA’s track hard disc programme for 8
loudspeaker panels
Dimensions variable

The New Art Gallery Walsall

Mike Nelson (b.1967)

Lionheart, 1997, installation
Mixed media
Dimensions variable

(b.1974)
Shizuna Shahbazi (b.1974)

of Nottingham Castle Museum & Art Gallery
Ilfochrome transparency, lightbox
71.5 x 87 x 12.5

Craft

Maxime Bristow (b.1962)

Doing without: Sustaining 7 square metres
1999
Textile (felted wool, tapestry wool, cotton,
gesso) in three parts
Each 163 x 124 x 8

South London Gallery

Fine Art

William Furlong (b.1944)

C-print, framed, ed. 1/5 plus 2 AP

(b.1974)
Shirana Shahbazi (b.1974)

Nordenskiold & The Ice Cap, 1999-2000

Slide installation, 4 projectors, 2 CD players,
105 slides, 2 CDs, ed. 3/5

Zoe Walker (b.1968)

Somewhere Special, 1999-2001
Installation including mountain (denier nylon, gu
rope, print paper, model-maker trees), Xpelair
fan, TV monitor & wall mount, DVD (5 minutes,
90 minute loop) and Lambda print on aluminum
mountain 550 x 340 x 249, Lambda print
50 x 76, installation dimensions variable

Wolverhampton Art Gallery

Fin Art

Chad McCool (b.1961)

Love is rooted in Sharing and Trust
Everything is alive
Courage is stronger than fear
No-one really dies
All from the series Sineae, 2001-2002
12 digital print on Fujil archival paper, ed. 1/3
Each 188 x 127

Worcester City Art Gallery & Museum

Fine art

Gerhard Stromberg (b.1952)

Albertblock
(b.1952)
Alberbrick
2001
C-print, framed, ed. 1/5 plus 2 AP
168 x 134

(b.1967)
Mike Nelson (b.1967)

Lionheart, 1997, installation
Mixed media
Dimensions variable

Towner Art Gallery, Eastbourne

Fine art

Joachim Koester (b.1964)

Nordenskiold & The Ice Cap, 1999-2000

Slide installation, 4 projectors, 2 CD players,
105 slides, 2 CDs, ed. 3/5

Zoe Walker (b.1968)

Somewhere Special, 1999-2001
Installation including mountain (denier nylon, gu
rope, print paper, model-maker trees), Xpelair
fan, TV monitor & wall mount, DVD (5 minutes,
90 minute loop) and Lambda print on aluminum
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Each 188 x 127

Worcester City Art Gallery & Museum

Fine art

Gerhard Stromberg (b.1952)

Albertblock
2001
C-print, framed, ed. 1/5 plus 2 AP
168 x 134
Underpinning the work of Contemporary Art Society Projects are two key projects for The Economist and Unilever plc. These were overseen by Cat Newton-Groves, assisted by Matthew Poole and Sandra Mahon. Regular tours of Unilever’s collection continued year round, and CAS wish to express thanks to their team of guides, Cat Newton-Groves advised private collectors on their collections; represented CAS on the board of AXIS (the national artists’ database); and worked closely with Fresh Art to support recent graduates. She also managed our informal group, Contemporary Corporate Curators Circle (4Cs), informing and supporting in a challenging area of the visual arts, to maintain high standards and integrity.

The Gulbenkian Foundation, London, invited CAS to manage a commission for its new Museum Prize, awarded in May 2003. Vladimir Bohm created a vessel that stays for a year in each winning museum and therefore was designed for variety of settings, both classical and contemporary. His enamelled silver bowl succeeds beautifully. CAS also advises The Gulbenkian Foundation in Lisbon on its projects and consultancy work continues to develop in new directions with a team of specialist freelancers. We wish to express our gratitude to the clients and artists with whom we have worked during the year.

Members’ Events

Contemporary Art Society has a long history of organising trips and events for its members dating back to almost the very beginnings of CAS itself. Looking back through the Annual Reports that now span almost a century, it is clear that, in terms of our events and trips, the bar was raised by Pauline Vogelpoel, who, by all accounts skilfully fused a thirst for knowledge with a high sense of sociability and style. CAS events and trips continue to be organised drawing from her inspiration. Pauline died in December 2002, and it is fitting that here as well as in Gill’s Director’s Report that she is paid tribute.

Fundamentally, CAS membership remains an opportunity for individuals to support living artists and to aid representation of contemporary art in public museums, so one needn’t be an active member to support the work of CAS. The primary aims of our events and trips are to foster greater depth and breadth of understanding of contemporary art and to encourage collecting. It is rewarding for Gill and I to see eyes widened (our own as well) and a pleasure to see friendships develop through CAS activities - which is a wonderful corollary. The energy, kindness, ideas and support of our active members are unique and invaluable to CAS. Although it is not always possible to be an active member, I hope more of our members will join us in future activities. We have also recently launched ‘blood’ - a membership initiative with a programme of events for those that are new to collecting contemporary art, co-ordinated entirely through email. We rely on your ability to encourage your friends and acquaintances to join us - our monthly London bus tours (CAS) to off-the-beaten track exhibitions, studios and galleries, are an excellent starting point.

April 2002

ART futures was held at the City of London School directly across the Thames from Tate Modern, and was thus fittingly opened by Sir Nicholas Serota. The Private View, as ever, was the focus of busy buying and excitement, and over the course of the selling exhibition lasting 5 days, over 240 works were sold.

CAS hosted a lecture given by Philip Rylands, Director of the Guggenheim
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Museum in Venice, to our members at the Royal Institution. Rylands provided an intimate portrait of Peggy Guggenheim as a collector. It was a glamorous evening as well as being a fundraising success - facilitated by the support of The Fine Family Foundation.

May 2002

We visited the Tate Archives in May held at the newly opened Hyman Kreitman Research Centre at Tate Britain. Adrian Glew, Tate Archive Curator, and Erica Foder-Lanahan, Head of Reader Services, guided us through this impressive facility that houses over a million archival items, and selected for us the most poignant items from the CAS archives (housed here).

June 2002

This year’s international trip was to Germany to visit Documenta 11 held in Kassel (every 5 years) and Manifesta 4 (a European biennial) held in Frankfurt in 2002. The sheer volume of work we saw, work by 116 artists at Documenta 4, was formidable. We also visited public museums and galleries in Frankfurt as well as Art-Herford, a Gehry-designed museum still under construction.

Our day-trip to Paris via the Eurostar was also in June, where Eric Mézan, Parisian cultural expert, showed us the best of what’s new on the Paris art scene. We explored the Palais de Tokyo, participated in Erwin Wurm’s one-minute sculptures at the Centre National de la Photographie and much more.

September 2002

Unilever generously hosted our AGM at their headquarters in Blackfriars this year. After the meeting, members were guided throughout the building to see Unilever’s collection of contemporary British art that has developed over 20 years with the advice of CAS, resulting in an exuberant collection of over 500 works.

We visited Bloomberg SPACE, a recently opened gallery within the Bloomberg headquarters in Finsbury Square.

We met one of the space’s curators, David Reisle, and were shown the art and design commissions in the Foster-designed building.

October 2002

Our weekend in Yorkshire and Newcastle started at Yorkshire Sculpture Park, followed by a short visit to the races (potentially to see contemporary art near the track) and to a private collection of contemporary art housed in a converted church. We had Durham Cathedral to ourselves to see the work of Tony Sinden, followed by dinner with Canon Bill Hall, and artists Tony Sinden, Lulu Quinn, Jim Harold and Susan Brind. We crossed the Tyne on the award-winning Millennium Bridge to visit the newly opened Baltic Art Centre in Gateshead and met artists in-residence Chad McCay and Alec Finlay. Finally we visited Antony Gormley’s ‘Angel of the North’ and Tony Cragg’s ‘Terra Novalis’, all in glorious crisp autumn sunshine.

November 2002

We visited the Ben Uri Gallery, the London Jewish Museum of Art, to see the first solo exhibition of Mark Gertler’s work in over a decade (whose work was among the first purchases made by the CAS). Sarah MacDougall, co-curator of the exhibition and author of a new biography on the artist, led us through each work in the exhibition lending valuable insight into his work and life.

December 2002

Our visit to the Chelsea home of two long-standing CAS members to see their private collection and enjoy Christmas drinks was a success. Their collection of modern and contemporary painting including work by Ernst Ludwig Kirchner, Henri Matisse and Basil Beattie, was investigated and admired whilst enjoying the hospitality of our kind hosts.

January 2003

In January CAS was invited to visit The Monsoon Collection, housed in the fashion retailer’s headquarters in this former British Rail building known as the “battlefield” next to the Westway. The curators toured us around this young, ambitious collection of work that tends to reference colour, imagination, movement as well as being a fundraising success - facilitated by the support of Tony Cragg’s ‘Terra Novalis’.

Wynne Warling

Events and Membership Manager

25_CAS

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Wynne Warling

Events and Membership Manager
Member Museums

* Joined 2002 with funds from The Esmée Fairbairn Foundation
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Fine Art continued

Sunderland Museum & Art Gallery
Swansea Glynn Vivian Art Gallery
Swindon Museum & Art Gallery
Wakefield Art Gallery
Walsall The New Art Gallery Walsall
Wolverhampton Art Gallery
Worcester City Art Gallery & Museum
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
Bolton Museum & Art Gallery
Bradford Cartwright Hall
Bristol City Museum & Art Gallery
Cardiff National Museum & Art Gallery
Cheltenham Art Gallery & Museum
Coventry Herbert Art Gallery & Museum
Dudley Broadfield House Glass Museum
Dundee McManus Galleries
Gateshead Shipley Art Gallery
Glasgow Art Gallery & Museum
Halifax Bankfield Museum
Hove Museum & Art Gallery
Huddersfield Art Gallery
Leicester New Walk Museum & Art Gallery

Alison Wilding
Gift of an anonymous donor, presented by the Contemporary Art Society and the Henry Moore Foundation to Tate, 2003.
Photo: Roderick Coyne.
©The artist

Left

Wolfgang Tillmans
Blautopf landscape, 2001
Purchased on behalf of Nottingham Castle Museum & Art Gallery
Courtesy Maureen Palley Interim Art, London
©The artist

Lincoln Usher Gallery
Liverpool Walker Art Gallery
Manchester Art Gallery
Middlesbrough Cleveland Crafts Centre
Newport Museum & Art Gallery
Nottingham Castle Museum & Art Gallery
Oldham Art Gallery
Paisley Museum & Art Gallery
Plymouth City Museum & Art Gallery
Portsmouth City Museum & Records Service
Preston Harris Museum & Art Gallery
Preston 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
York City Art Gallery
**Statement of Financial Activities**

The figures all relate to continuing activities in furtherance of the Charity objectives:
- **Advice, training and collection support**
- **Art purchases**
- **Members’ events and support activities**
- **Arts Council Award**
- **Voluntary Income: Subscriptions & donations**

**Activities in furtherance of the Charity objectives:**
- Fees & Commissions
- Lottery scheme contributions
- Fundraising costs
- Lottery Council funding
- Other income

**Fund balances brought forward:**
-arts council lottery funding

**Fund balances carried forward:**
- other income

**Income:**
- Interest and dividends
- Arts Council Award
- Subscriptions & donations
- Fees & Commissions

**Expenses:**
- Other income
- Costs of activities in furtherance of charitable objectives
- Total resources expended

**Cost of generating funds:**
- trustees’ and auditors’ reports
- Independent Auditors’ Statement to the Trustees of Contemporary Art Society

**Net incoming resources/(outgoings) resources:**
- Revaluation of investments
- Gross income
- Other income
- Total resources available for charity

**Resources Expended:**
- Unrestricted Funds
- Restricted income funds
- Total funds

**Fund balances:**
- arts council lottery funding

**Net current assets:**
- creditors: amounts falling due within one year

**Net assets:**
- creditors: amounts falling due within one year

**Unrestricted Funds:**
- unrestricted funds

**Total unrestricted funds:**
- unrestricted funds

## 31_CAS
### Summarised Consolidated Balance Sheet

**Contemporary Art Society Group as at 31.03.03**

The summary financial information set out on pages 30 and 31 is extracted from the full accounts of the Society which were approved by the Trustees on 10 July 2003.

Full audited accounts, with the Trustees’ and auditors’ reports giving an unqualified opinion can be obtained from the Contemporary Art Society, Bloomsbury House, 74-77 Great Russell Street, London WC1B 3DA

<table>
<thead>
<tr>
<th>Period</th>
<th>£</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.03.2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31.03.2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current assets</td>
<td>1,026,608</td>
<td>8,764,391</td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(116,676)</td>
<td>(127,061)</td>
</tr>
<tr>
<td>Net current assets</td>
<td>903,930</td>
<td>8,600,329</td>
</tr>
<tr>
<td>Total funds</td>
<td>903,930</td>
<td>8,600,329</td>
</tr>
<tr>
<td>Unrestricted funds</td>
<td>903,930</td>
<td>8,600,329</td>
</tr>
</tbody>
</table>

- Trustees: annual report of Contemporary Art Society.
- Trustees’ and Auditors’ reports to be submitted for the year ended 31 March 2003.
The Arts Council England for their continued 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 Arts Council England Lottery Fund for establishing the Special Collection Scheme, a unique national project enabling fifteen museums and galleries in England to develop challenging collections of contemporary art and craft.

The Crafts Council for partnership funding to the four museums developing craft collections in the Special Collection Scheme.

The Trustees of The Trusthouse Charitable Foundation for their support of Catching Comets.

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 Scottish Arts Council Lottery Fund for establishing the National Collecting Scheme for Scotland in partnership with six museums to develop challenging collections of contemporary art and craft.

The Esmée Fairbairn Foundation for their generosity in enabling three Scottish museums to rejoin CAS and their overall support for our work.

The Fine Family Foundation for their support of our annual lecture and Catching Comets.

and the generosity of a private donor who wishes to remain anonymous but who, through The Henry Moore Foundation, has given 8 monumental sculptures by Alison Wilding to CAS member museums.
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