

Contemporary Art Society

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 1999/2000

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collections curator

Mary Doyle

registrar

Brendan Caylor *until December 1999*

office manager

Paula Hollings *from March 2000*

events/membership manager

Kate Steel

assistant collections curator

Jessica Wallwork

ARTfutures selector

Jeni Walwin

I chairman's report

When Gill Hedley sent me a draft of her comprehensive review of our activities I told her that she had left me nothing to say apart from thanking her. This I do with the greatest of pleasure, as it is difficult to imagine anyone who combines flair, integrity and effort with cheerfulness to greater effect. She has had an excellent year juggling activities of bewildering profusion and I am glad that this year she has been designated the Nancy Balfour Fellow of Contemporary Art.

I did observe that the Distribution of works of art and craft of the year 2000, **give and take**, should occupy the most prominent place. Such distributions have, after all, been the principal activity of the Contemporary Art Society for over ninety years. Our buyers perform miracles on a shoestring and we owe them heartfelt thanks. It is hard to accept that Robert Hopper will no longer be among them.

The Special Collection Scheme with its Lottery and partnership funding to develop the collections and curatorial skills of 15 of our member museums has now hit its stride. This is one of the most exciting initiatives in the history of CAS and will result in a change to the profile of museum collections throughout England. Just as Tate Modern makes its impact in London so our SCS will make a real difference throughout the rest of the country.

Finally, I was greatly encouraged by the number of new buyers at *ARTfutures*. I regard this also as a principal activity of the Society. We greatly enjoy our events and our parties and our trips but the pay-off comes when 100 new buyers turn up at *ARTfutures* and buy carefully selected art at affordable prices. Nowadays new collections are being started all the time, and to help them along or get them started is one of the reasons we are here.

Oliver Prens
Chairman

During 1999/2000 the Contemporary Art Society has maintained its long tradition of promoting the collecting of contemporary art through our gifts to museums and the advice we offer companies and individuals.

In April 1909, a meeting was held at the Bloomsbury home of Philip and Ottoline Morrell which resolved to form a private and independent organisation to promote contemporary art. One year later, in May 1910, the critics, curators and private collectors behind this idea chose to call the organisation the Contemporary Art Society and to purchase works by young artists for the purpose of presenting them to museums.

We have spent this year celebrating our ninety years of achievement, culminating in our latest distribution exhibition of gifts of works of art to museums.

In June 1999, we held a Summer Party in perfect surroundings, thanks to the generosity of Julia Peyton-Jones and her colleagues at the Serpentine Gallery. Outside, the sun shone brilliantly while, indoors, paintings by our Artist Patron Bridget Riley shimmered.

In September 1999, the Annual Members' Meeting took a very different form from usual. For ninety years CAS has been a membership organisation, dependent on the support of its Members and it seemed appropriate to celebrate that vital fact. Nancy Balfour, late president of

CAS, bequeathed over 400 works of art to CAS. 100 of those were selected for presentation to member museums and have formed a touring exhibition.

Many, however, were too small or modest for public collections but had been a well loved part of a distinguished private collection. What better way to celebrate ninety years as a membership organisation and Nancy Balfour's generosity than to offer these works to CAS Members? The logistics of the evening were complex but it was finally decided that the purchase of tickets in one of three price categories would entitle each Member to a randomly selected work of art from that category. It was an extraordinary evening of chance and good fortune: with some judicious swaps, almost everyone went away happy, many thrilled, some with the work of an unknown artist or by artists such as Antony Gormley, Ian Davenport or Bridget Riley for their own collection.

The beautiful setting of Richard Salmon's gallery added to the atmosphere and we are grateful to him for his hospitality.

Some works in the bequest were deemed inappropriate for gift to museums yet of such quality that they could not be given away at such bargain prices. James Rawlin, Head of Modern Art at Phillips and a CAS member, offered to hold a Charity Auction of works from the Nancy Balfour Collection in October 1999. The atmosphere was very exciting with ten

museums throughout England.

Over this difficult period, CAS has had to raise funds for all its overheads as well as to purchase works of art for the next distribution exhibition for each of its 70 member museums in April 2000.

We owe a great deal to all of those who have supported our work either through the time or the funds that they give us.

Volunteers are a vital part of CAS' success and we have depended heavily on the generosity and energies of Sandra Mahon, Simone Reid and Kerry Duggan whose work on **give and take** and our website was invaluable.

We depend also on the skills of freelance curators, especially Jeni Walwin who selects *ARTfutures* each year with a fresh eye every time; Katherine Stout and now Juliet Bingham who work on the Economist exhibition programme; Deborah Smith and Kate Fowle who created the educational material to accompany **give and take**, funded by the Esmée Fairbairn Charitable Trust, and Sara Grant Thorold who has organised the travelling exhibition of work from Nancy Balfour's collection.

The staff of the Contemporary Art Society achieves an extraordinary amount even though we are a team of only seven. I want to record my gratitude to all of them and the contribution each of them makes as an individual.

Cat Newton-Groves and Lara Sampson write elsewhere in this report about the work of CASP; Mary Doyle and Jessica Wallwork record the programme of events for curators and purchases made for museums and within the Special Collection Scheme; Kate Steel lists the events organised for members throughout the year. Brendan Caylor and now Paula Hollings keep the office and finances running smoothly.

Without the generosity and foresight of Nancy Balfour and also of her family, the Contemporary Art Society would not have been able to enter the year 2000 confident that it can make gifts to its member museums that will make their mark on public collections.

Others have given vital support and encouragement. The Henry Moore Foundation has increased its generosity through a special grant to purchase major works of sculpture to mark the centenary of Henry Moore's birth. The Esmée Fairbairn Charitable Trust gave a substantial grant to allow six more museums to join CAS and for an educational and interpretative pack to accompany many of the works on offer to museums.

The Arts Council of England continues to fund the active support and advice that CAS offers its member museums. It now administers the purchase grants that formerly came from the Crafts Council. The Paul Hamlyn Foundation has given

phone lines installed for the sale and with a capacity audience. The resulting sales were a tremendous boost to our funds.

We are grateful to all those who made these two events into such a success.

Nancy Balfour's family supported all efforts to make the very best use of her bequest and, with great generosity, gave a further £50,000 to CAS. Some of this windfall will be used to publish a brief but up to date history of CAS, some was spent directly on works of art to give to museums and the balance has been used to fund the Director for one year as The Nancy Balfour Fellow of Contemporary Art.

Later in October, the annual overseas trip for Members was to New York. The programme took us from Brooklyn to Park Avenue, from PS1 to the apartment of the President of MoMA, from a pre preview of Chris Ofili's new show to Sean Scully's studio. We stayed at the Philippe Starck designed Paramount Hotel and ate at Robert de Niro's Tribeca Grill and were the guests of two very different private collectors as well as New York's leading art consultant. We are particularly grateful to Caroline Hensman, a CAS Member based in New York, for all her guidance and help in opening such fascinating doors for us all in the new New York.

In December, we staged *ARTfutures*, the

annual Contemporary Art Society art market, at the Royal Festival Hall where 308 works of art were sold over five days for a total of £215,000. Amongst those who bought work, 100 collectors were new to us.

In January 2000, Contemporary Art Society Projects took a leading role at *ART2000* in Islington.

These are the highlights of the CAS year in terms of our public activities. Other membership events, including the monthly bus tours, are summarised in the events calendar on pages 7 to 10. Programmes of visits for curators and the first purchases under the Special Collection Scheme are described in the Museums' report on pages 13 to 20.

The Contemporary Art Society Committee meets four times a year and its four working groups, dealing with Management, Projects, Membership & Events and Purchases, meet regularly. I am grateful to all Committee Members, especially the Chairman, for their wisdom, enthusiasm and practical guidance.

For the last four years, CAS has had to concentrate more than ever on raising funds and earning income. In 1996, CAS made its last presentation of works of art to member museums; in 1997, CAS had to find new premises and pay rent and rates for the first time in its long history. In 1998, the Lottery funded Special Collection Scheme began, providing funds for 15

a grant to enable CAS to take a group of curators on visits within Britain to help develop their ideas for the display and interpretation of collections of contemporary art.

The Elephant Trust continues to fund our very popular monthly bus tours for members and the general public. The Schmeer Foundation has also supported our work. Many individual members have given generously, including our past and current Chairmen, David Gordon and Oliver Prens.

Tom Bendhem offered to purchase a specific work, *Low Sweetie* by Thomas Scheibitz, for presentation to a museum and we were delighted to accept his kind offer. Dasha Shenkman and her brother William have generously presented several works to us in memory of their mother Belle Shenkman, a CAS Committee member and buyer. Jim Moyes presented a painting by Mikey Cuddihy to mark his term of office as Vice Chairman of the CAS Committee for which we are grateful. All gifts and purchases are listed on pages 13 to 17.

Thanks to the generosity and support of all of these individuals and institutions, especially Nancy Balfour, CAS has been able, by the end of its ninetieth year, to bring together a very substantial and varied collection of works that will be offered to all our member museums during 2000.

Although acquiring the funds for this is hard work, even tougher is the responsibility of spending those sums with skill, flair and prescience. Over the last four years we have had the pleasure of working with and learning from Jenni Lomax, Janice Blackburn, Sean Rainbird and Robert Hopper who brought their own personal talents to the task of acquiring works of art for public collections.

It is a great sadness to record that Robert Hopper, a Committee member since 1994, died tragically young in December 1999. The works of art purchased by Robert for CAS are listed with those of his fellow purchasers on pages 21 and 22 together with a brief tribute.

Thanks to Robert, and his fellow director Lewis Biggs, works of art and archive material from the exhibition *Artranspennine98* have been given to CAS for presentation to museums during 2000.

The Annual Report for 2000/1 will contain a comprehensive list of the museums to which CAS presented all the works of art acquired between 1996 and 2000 with the help of so many people whose generosity is warmly acknowledged here.

Gill Hedley
Director
Nancy Balfour Fellow of Contemporary Art

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 provide an 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 1999

Due to the success of the visit in March, there was a second evening event at NYLON, where Mary Jane Aladren invited members for cocktails, canapés and a talk with slide show featuring work by some of the most interesting New York artists of the moment.

The Multiple Store - a national arts organisation which publishes and sells three dimensional artworks, published in editions - invited Members to attend a special preview of their exhibition at the Lethaby Gallery, Central St Martins. Over drinks, they were given the opportunity to talk to one of the artists whose work was on show; Keith Coventry, and were offered a 10% discount on any work purchased.

may 1999

Focus Gallery: the new Bloomsbury Gallery specialising in photography, invited CAS for drinks to celebrate the launch of a new book of photographs by Gautier Deblonde on British artists. He was at the event to answer questions. There was a special discount on sales of his book for Members.

A marvellous day trip to Gloucestershire started with lunch followed by a tour at Hilles House, designed by the arts and crafts architect, Detmar Blow. This was followed by a studio visit to the artist Colin Glen, on the estate. A personal invitation from Lynn Chadwick to visit his private estate, with a tour of his house and grounds and tea, was followed by a visit to his son, Dan Chadwick's studio. The day ended with a visit to Pangolin, next door, where both traditional and much younger artists bring their works to be cast.

june 1999

Members visit to *New Visions of the Sea*, a contemporary art initiative, included an exclusive tour of the new £20m development at the National Maritime Museum Greenwich, lunch, and a talk by the curator.

july 1999

The Society's 90th birthday party was held at the Serpentine Gallery where friends old and new enjoyed the beautiful Bridget Riley exhibition and a delightful evening of celebration. We are very grateful to Julia Peyton-Jones and all her colleagues at the gallery.

september 1999

An exclusive Members' event, this offered the opportunity to view the marvellous modern/contemporary collection at Deutsche Bank in the City.

Tombola event, following the Annual Members' Meeting at Richard Salmon Gallery. This provided the opportunity for Members to acquire works from the Nancy Balfour Bequest at very low prices whilst enjoying the party.

october 1999

Trip to the *Liverpool Biennial of Contemporary Art*: a major international arts event. Highlights included *TRACE* - an international exhibition bringing together over 60 artists from 25 countries, the John Moores painting prize, and *new contemporaries 99* - the annual exhibition of contemporary art by students and recent graduates.

The international trip this year was to New York. Members visited some of the newest as well as more established contemporary galleries, artist-run and public spaces, as well as some fascinating and diverse private collections.

november 1999

76 works from Nancy Balfour's bequest were offered for sale as a fundraising event and a remarkable £95,000 was raised. We are grateful to Phillips, the generous hosts at this memorable evening.

Visit to ceramic studio - combining workshop, library and display area - to see the work of Edmund de Waal and Julian Stair, two of the most distinguished potters of their generation.

december 1999

CAS' annual art market took place at the Royal Festival Hall in the first week of December. 308 works, by both established and new artists, were sold for a total of £215,000.

'The Christmas art sale that no collector or investor can afford to miss is run by

the Contemporary Art Society, which has a record of picking prize winners whose work will rise in value.' *The Observer* 28/11/99

The Austrian Cultural Institute invited Members for drinks and to see their exhibition *The Developed Surface*, part of an exhibition series recognising the expanded field of drawing. A fascinating discussion between members, curator and on of the artists followed.

january 2000

Bloomsbury day included a tour of *The Art of Bloomsbury* at the Tate Gallery by curator Richard Shone, lunch at J. Sheekey restaurant, and ended with a tour of Roger Fry's *Vision of Art* at the Courtauld by its curator Christopher Green.

CAS hosted its Members evening at *ART2000 - the London Contemporary Art Fair* - at the Business Design Centre, in partnership with Bloomberg. Members received a complimentary ticket for the evening event and CASP offered tours of the fair.

february 2000

The Nancy Balfour Memorial Lecture, due to be held at the Tate Gallery, became a more informal Members discussion at CAS' offices. Gill Hedley gave an illustrated guide to the first 90 years of the Society, together with a preview of the works purchased over the last four years, and more recently, for the Special Collection Scheme.

march 2000

A tour of the Courtauld Institute's contemporary East Wing collection was given by Sophie Howarth, curator. On view was work by artists including Paula Rego, Patrick Caulfield, Art & Language, Derek Jarman and Bob & Roberta Smith.

Art in the Ark invited Members, for the second time, to go on a guided tour of the Seagram collection - curated by CASP - in this spectacular building, designed by Ralph Erskine.

CASt 1999/2000

Contemporary Art Society Tours

The popularity of the CAS bus tours continued to grow in 1999/2000.

On the last Saturday of every month (excluding July, August and December) CAS staff took members and their guests on a tour of the newest and most difficult to reach galleries and artist-led spaces in London. Transport was provided, with routes carefully planned and a lunch venue arranged. Some of the places CASt visited in 1999/2000 were:

Anatol Orient Projects, Anderson O'Day, Atlantis, Architectural Association, AvCo, Battersea Arts Centre, Beaconsfield, Cabinet, Clare College Mission Church, Colville Place, Corvi-Mora, Delfina, Diorama, ecArt, England & Co, fig.1, Fordham, Five Years, Gasworks, Govett-Kerr, Jenny Todd, Kingsgate, Laure Genillard, Lisson, Lux, Mulch, The Nunnery, Nylon, The Paper Bag Factory, Pump House, Richard Salmon, Sadie Coles, Slade School of Fine Art, St Pancras Chambers, Stephen Lacey, The Sun & Dove, 291, Vilma Gold, Westland Place.

CASt is supported by the Elephant Trust

1999 began with continued support and advice to our many clients, corporate, private and institutional, in respect of straightforward purchases and commissions for the building of contemporary art collections. Re-presenting corporate art collections, building new contemporary collections and visually interpreting the subject of war, weaponry and conflict in modern day society were also part of our agenda.

Economist Programme 1999/2000:

As part of our work for The Economist we have continued to assist them with their exhibition programme. Presented by CASP, artists are given the opportunity to show work in the distinguished architectural space designed by Peter and Alison Smithson.

28 April - 13 June 1999

Katrin Böhm created brightly coloured seating on the Plaza and Jonathan Hatt created subtle 'play on the eye' works in the foyer area.

23 July - 12 September 1999

A collaboration between husband and wife Mark Harris & Carmel Buckley with works exhibited on the Plaza and in the building's foyer space.

21 September - 14 November 1999

Hana Sakuma exhibited *It's not a matter of guilt* in the foyer space and Kathryn Jordan installed *Expansion* on the Plaza.

24 November 1999 - 9 January 2000

Rachel Beckett, Annie Cattrell, and Wendy Swallow created glass works for *Pause* in the foyer space. Tim Morgan created *Cypher(β) V* for installation on the Plaza.

22 March - 30 April 2000

Sharon Kivland showed larger than life sized photographs entitled *Mes Péripatéticiennes (My Streetwalkers)* and Nina Saunders placed *Hardback* on the Plaza.

Royal Armouries, Leeds

A programme of purchases of photography and video exploring themes of conflict and violence continued and began to develop into an exhibition to be staged in June 2000.

Other Clients

The work undertaken on behalf of private clients during the year again proved successful with the building of a fine art and craft collection for CAS member, Alan Banks, who purchased works by:

Jane Bustin, Dan Chadwick, David Connearn, Clem Crosby, David Hiscocks, Nicholas Rena, Liz Rideal, Gillian Russell, and Bridget Tenant.

CASP's commitment to a good code practice in corporate art collection management was promoted further by participating in the *Art Collection Management Conference* in March 2000. The conference gave curators, advisers and managers the opportunity of sharing and exchanging information on their collections. The Conference also highlighted the many issues that have arisen with the development of the worldwide web and e-commerce.

ARTfutures was again held at the Royal Festival Hall with over 100 artists participating, and over 1,000 works for sale. Once again we involved a very diverse range of artists from very well established figures such as Bridget Riley, Albert Irvin and Richard Wilson through to rising stars such as Adam Chodzko and Matthew Higgs. Also, we were able to support a large number of recent graduates by giving them the opportunity to show and sell their work

in one of London's premiere venues. The event was hailed as a great success and a thoroughly enjoyable experience by all involved.

ART2000 the 12th London Contemporary Art Fair gave CASP the opportunity of running guided tours and offering advice on building a collection, or commissioning works of art. CAS Members shared their evening with media sponsors Bloomberg News and The Spectator.

CASP would like to thank Jolyon Barker of Arthur Andersen for his advice and assistance. Jolyon was introduced to CASP through the Arts & Business Advisory Scheme.

Clients of CASP 1999/2000

Alan Banks
Business Design Centre
Development Securities [Projects] Limited
The Economist
Seagram Distillers plc
Somerset House Trust
Stanhope plc
The Royal Armouries
Unilever plc

Distribution Scheme

give and take exhibition

As the final hour drew near, fine art and craft purchases continued to be made at a pace by Sean Rainbird and Janice Blackburn respectively, in the lead up to **give and take** exhibition which opened in April 2000. The Harris Museum, Preston, agreed to host the exhibition to which they allocated all of their seven galleries for the display of ninety works purchased by CAS. Our thanks are due to all the staff at the Harris Museum whose professional and generous approach meant it was a pleasure to work with them and a great success.

CC indicates works purchased with a grant from the Crafts Council

HMF indicates works purchased with a grant from The Henry Moore Foundation

HMFC indicates work purchased with funds from The Henry Moore Foundation to mark The Henry Moore Centenary

EF indicates works purchased with a grant from Esmée Fairbairn Charitable Trust

OP indicates works purchased with funds from the Oliver Prens Gift

NB indicates works purchased with funds from the Nancy Balfour Memorial

Janice Blackburn: craft

Dail Behennah

Stainless Steel Dish 1999, stainless steel, edition 15/50 CC

Heather Belcher

Overcoat 2000, handmade felt wool, wooden baton support CC

Anthony Bryant

Burr Oak Vessel 1999, burr oak CC

Joanna Constantinidis

Stoneware Vase 1999, stoneware CC

Emmanuel Cooper

Bowl with Gold 1997, porcelain with slips, glazes, gold CC
Stoneware Jug 1999, stoneware CC

Georgina Frankel

Bowls 2000, porcelain CC

Anna Gordon

Square Brooch, Long Brooch and Necklace 2000, black silver, yellow gold CC

Dorothy Hogg

Bangle with 100 rings 2000, silver CC

Simone ten Hompel

Silver Spoons 1999, silver CC

Catherine Hough

Circular Vase and Horizontal Vase 2000, glass CC

Vanessa Johnson

Salad Tongs, Tongs and Pickle Fork 2000, silver CC

Martin Bodilsen Kaldahl

Shifting Planes 1999, ceramic CC

Richard Wilson

Axel 150 1998, two wardrobes, metal, neoprene **HMFC**

Sean Rainbird: fine art

Philip Akkerman

Self portrait no 72 1994,
Self portrait no 31 1995,
Self portrait no 92 1992,
Self portrait no 38 1996,
all oil on wood **OP**

David Batchelor

Triple Decker 1999, acrylic sheet, enamel paint, found objects **EF**

Alan Brooks

Untitled 1997, oil on canvas **EF**

Roderick Buchanan

Sodastream 1995, video monitor installation, edition 10/19 **EF**

Michelle Charles

Lydia Pinkham Photogram, #1 #2 #3 #4 2000, photogram **EF**

Martin Creed

Things 2000, red neon **HMF**

Cubitt Street Studios Portfolio

2000, 20 artists prints, edition 29/100 **EF**

Tacita Dean

Gellert 1998, set of 4 colour photographs, edition of 8 **NB**

Angus Fairhurst

Tree With Arms 1998, r-type print, edition 1/6 **HMF**
Inflated / Deflated 1997, graphite on paper **HMF**

Laura Ford

Elephant Boy 1998, steel, plaster, wool **HMF**

Lucy Gunning

Climbing Round My Room 1993
video monitor installation, edition 3/8 **HMF**

Graham Gussin

Future City 1996, pencil on paper mounted on acrylic **NB**

Edward Harper

Gun St 2000, acrylic on canvas **EF**

Peter Harris

Save the World, by Margaret Harris 1967
1998, mixed media on board
Totally in the Dark, by Rolf Harris 1974
1998, mixed media on board **EF**

Anna Hunt

Eames House 1998, thread on canvas **EF**

Emma Kay

The Bible from Memory 1997, offset print on paper
War and Peace 1997, inkjet print on paper in two parts **EF**

Michael Landy

Car Disposal 1998, pen and ink on paper

Sarah Lucas

Sex Baby 2000, c-print

Chad McCall

Missile Story 1998, graphite on paper **EF**

Martin McGinn

Well 1999, acrylic and cellulose on

Chris Keenan

Bowls 2000, porcelain **CC**

Natasha Kerr

A Marriage 1998, photograph, fabric **CC**

Maria van Kesteren

Object 1999, wood **CC**

Chris Knight

Vodka Shot and *Tequilla Shot* 1999, silver **CC**

Danny Lane

Champagne Glass 2000, glass **CC**

Malcom Martin / Gaynor Dowling

Folds 1999, scorched oak **CC**

Keiko Mukaide

Seahorse Glass with Stand 1998, glass, steel, acrylic **CC**

Valerie Pragnell

Eucalyptus Bark No.3 2000, eucalyptus bark, beeswax, vegetable paper **CC**

Rebecca de Quin

Sugar and Cream Set with Tongs 1999, silver **CC**

Dai Rees

Human Hair Covered Headcage 1998, turkey quills, human hair, leather, metal buckle **CC**

Nicholas Rena

Cube 1999, clay

Asymmetric Bowl 1999, clay **CC**

Freddie Robins

Legroom 1999, machine knitted wool **CC**

Bruno Romanelli

Boxed V1 2000, mould melted and

polished glass **CC**

Julian Stair

Commission of a selection of ceramics 1999, porcelain, red stoneware **CC**

Edmund de Waal

Cupboard Cargo 1999, porcelain **CC**

Emma Woffenden

Pupae 1999, slumped glass **CC**

Koichiro Yamamoto

Small Jug 1998, glass **CC**

Takeshi Yasuda

Distorted Bowl 1999

Bowl with Handle 1999, creamware, 1999 **CC**

Robert Hopper: fine art

Christine Borland

Family Conversation Piece 1998, porcelain, wood, glass, edition 3/4 **HMF**

Lesley Foxcroft

Stackwork 1993, cardboard **HMF**

Bethan Huws

Sans Titre, (Linguistic) 1999, watercolour on paper **HMF**

Sans Titre, (Merci Thomas) 1999, watercolour on paper, **HMF**

Bryndis Snaebjornsdottir

...but not waiting 1995, ceramic **HMF**

Richard Wentworth

Essay 1998, wood, formica, nails **HMFC**

Rachel Whiteread

Demolished 1996, portfolio of 12 duotone screenprints, edition 10/35 **HMFC**

canvas **EF**

Ian McKeever

Day Painting, Saturday 11.4.99 1999,
oil, acrylic on canvas

Mariele Neudecker

Morning Fog in the Mountain 1998,
c-type photograph, edition of 4 **EF**

Julian Opie

Imagine you are Driving 1997, vinyl,
aluminium **HMFC**

Kathy Prendergast

Lost 1999, digital print, edition 1/25 **EF**

David Rayson

Blackham Road 1999, acrylic on
board **EF**

Carol Rhodes

Land and Sky 1997/98, oil on board **NB**

Cecile Johnson Soliz

Five Pitchers 1993-96, clay, wood,
paint **HMF**

Jane Simpson

Still Life (Turquoise Blue) 2000,
porcelain, wooden shelf **HMF**

Smith & Stewart

Dual 1997, single colour video monitor
installation with sound **HMF**

Hannah Starkey

October 1998 1998, c-type print on
aluminium **NB**

Trevor Sutton

Not One Thing II 1999, oil on board **EF**
canvas

Nigel Hall

Drawing No 447 1985, charcoal and
gouache on paper

Richard Smith

Cartouche series V-4 1979, paper
pulp and cloth

Victor Vasarely

Permutation no 3 lithograph

John Monks

The Reflection c.1991, oil on canvas

Bill Jacklin

Man with a Bib 1980, watercolour

Antoni Tapies

Forma Ombrejada 1987, etching,
aquatint and carborundum

From The Long-Term Credit Bank of Japan

Sally Greaves Lord

Untitled 1990, natural vegetable
dyes hand painted on raw silk

Peter Chatwin & Pamela Martin

Jagged Edge 1991, wood veneer
dish with colour inlays

Works presented in 1999

CAS presented to the Tate ten prints
by **Kim Lim** made in the period
1980 to 1995, with funds raised by Tate
guides in memory of
Cecily Lowenthal.

On behalf of a private individual
CAS assisted the temporary loan of
Callum Innes Exposed Painting 1996, to
the Hunterian Museum & Art Gallery,
University of Glasgow.

Gift of Tom Bendhem

Thomas Scheibitz

Low Sweetie 1999, oil on canvas

Gift of Paul Wilson

Richard Woods

Customised Cars 1997, screenprint

Gift of Jim Moyes

Mikey Cuddihy

Slade 1998, gesso acrylic, graphite
inscribed paper on linen

Gift of Dasha Shenkman and William Shenkman

The following gifts from Dasha and William Shenkman in memory of their mother Belle Shenkman, will also be presented to museums as part of the Distribution:

William Tucker

Orpheus I 1965, painted wood

John Hoyland

Pact 31.5.78 1978, acrylic on canvas

Anthony Donaldson

Star tracker

Barry Flanagan

Grass 3 1975, photo lithograph

Margaret Hunter

Holding Together 1994, wood,
copper, lead

Margaret Hunter

Passage 1992, oil on wood

Stephen Buckley

Untitled 1978, waxed acrylic on

Special Collection Scheme

Eight more museums joined the second phase of the Lottery scheme in January 1999: Towner Art Gallery, Eastbourne; Ferens Art Gallery; Leeds City Art Gallery; Middlesbrough Art Gallery; South London Gallery; The Potteries Museum, Stoke on Trent; Wolverhampton Museum & Art Gallery and Worcester City Art Gallery.

Meanwhile Jessica Wallwork took over as Assistant Collections Curator to support Mary Doyle and preparations began for a curators' research visit to Scandinavia in March. This involved a group of fifteen curators from the Special Collection Scheme and twelve curators from a range of exhibition venues throughout the Midlands, who were invited to participate through the Midland Band Curatorial Development Programme, funded by three regional arts boards. This was the first of two international visits that CAS is organising annually on behalf of the Midland Band and Paul Hamlyn Foundation. Over five days we visited key museums, galleries and institutions in Copenhagen, Malmo and Stockholm to coincide with the *Stockholm Art Fair*. This visit proved hugely successful and curators formed useful contacts with organisations in Denmark and Sweden and new working partnerships have been established amongst the group. As a direct result of the visit South London Gallery hosted a solo exhibition

by the artist Ann-Sofi Siden from January to March 2000.

Our second SCS/Midland Band visit in September took a group of thirty curators to New York only to be met by killer mosquitoes and Hurricane Floyd! Nevertheless, we packed in an intensive programme of visits to independent, artist led spaces and new commercial galleries in Manhattan, Brooklyn and Harlem. The programme also included a visit to the Aldrich Museum, Connecticut and an inspiring private and international collection of work by the very newest British artists and commissions by Andy Goldsworthy and Antony Gormley.

On a smaller scale the Collections Curator led a three day visit for five curators involved in researching video and photography to studios and galleries in Edinburgh, Glasgow and Dundee. The Castle Museum Nottingham have since commissioned Simon Starling to respond to the museum building and the immediate vicinity.

The programme of visits with individual curators continued and purchasing gathered momentum throughout the year. From January 2000 much of our time was given over in preparation for the Distribution exhibition **give and take**. This offered collection scheme curators time to take ownership of the scheme, make individual research visits and in many cases start buying.

Purchases from April 1999 to March 2000

Birmingham Museum and Art Gallery

fine art:

Basil Beattie

Tell Me 1992, oil and wax on cotton duck and *Untitled drawings (1-6)* 1999, chinese ink on paper;

Tony Bevan

Rafters 1999, acrylic and polymer on canvas;

Ian McKeever

Assumptio II (breathing) 1999 oil and acrylic on cotton-duck and *Pause (No. 5)* 1999, from a series of eighteen charcoal, water-colour and gouache works on Moulin du Gue paper.

craft:

Amanda Bright

Fullness 1997, mild steel, gold leaf, found objects;

Steve Follen

Three Paddle Forms: Blue 1997, *Plum Vessel* 1998 and *Blue Vessel* 1999, coiled, welded and oxidised steel;

Chris Knight

Two Silver Tequila Shots 1999, silver;

Simone ten Hompel

Landscape in 3 parts - I. II. III. 1999, fine silver, felt;

Howard Fenn

Silver Tazza 1999 sterling silver, slate;

John Creed

Helix Bowl 1999, sterling silver, mild steel, gold leaf;

Chris Knight

Soup Toureen and Ladle 1999, sterling silver, polyetholene;

Helmert Robbertsen

Untitled bowl,
1999 sterling silver, mild steel, wood;

Lucian Taylor

'Handled' Pepper Grinder, Salt Dish and Spoon 1999, sterling silver;

Keith Tyssen

5 items of Pewter 1999 pewter;

Robert Marsden

Two Closed Cups - More or Less 1998 and
A Line Without Measure 1990, both
patinated brass;
Ongoing commission of two works by
Hiroshi Suzuki.

Ferens Art Gallery, Hull

Gavin Turk

Camouflage (Self Portrait) 1998, reversal
colour print and
D.O.M 1999, iris print;

James Turrell

Eclipse 1999, two aquatints, two
photogravures, box edition of 100.

Manchester City Art Gallery

fine art:

Richard Deacon

Caithness No. 1 1999 and *Caithness No. 6*
1999, both photograph and ink on paper;

Steven Pippin

*Laundromat / Locomotion (Running
Naked) LL10* 1997 twelve black & white
contact prints made from original
paper negatives.

craft:

Mary Little

Annelies 1996, upholstered chair, black
American walnut;

Richard Wentworth

Cleat 1999, press-moulded in red
architectural terracotta;

Rachel Whiteread

Day Bed 1999, solid beech frame with
multi-density foams upholstered in
bute wool.

Mead Gallery, University of Warwick

Peter Wuthrich

Von der Kunst Strausse zu binden VIII
1997/98, ninety-nine books;
Ongoing commission by **Simon Patterson**
for a University building.

Nottingham Castle Museum & Art Gallery
fine art:

Yinka Shonibare

Diary of a Victorian Dandy, 14.00hrs 1998
c-type print;

Craigie Horsfield

*E. Horsfield, Well Street, East London,
June 1983* 1995, unique photograph;
John Riddy

Lemon 1992 1994, silver gelatin print.

craft:

Caroline Broahead

Ready to Tear 1998, scorched silk, pencil
and paint.

South London Gallery

Catherine Opie

Untitled #9 (from *Mini-mall* series) 1998,
iris print;

Mimmo Paladino

Shield (5) 1999, screenprint and collage
with etching on Japanese paper and
Carte Siciliane No 4 1998 silkscreen and

watercolour on chine colle, from set of twelve etchings;

Rut Blees Luxemburg

Feuchte Blätter/ moist leaves moist sheets, 1998 and *Die ziehende Tiefel/ The wandering depth* 1999, both c-print mounted on aluminium;

Sarah Lucas

Self Portraits 1990-1999 portfolio of twelve iris prints on watercolour paper;

Jonathan Callan

Head of a Young Woman 1999 and *Fair Rosamund* 2000, punched books.

The Potteries Museum, Stoke-on-Trent

Grayson Perry

Video Installation 1999, earthenware and *Designer Reflection* 1999, earthenware;

Nina Saunders

Smothered 1999, chair, fabric, paint;

Mona Hatoum

T42 1998, fine stoneware in two parts, edition 68/100.

Walsall Museum and Art Gallery

Laura Ford

Beast 1998, mixed media;

Darren Lago

Stillette Stalactite 1999, steel, resin, leather and plastic;

Jane Mulfinger

'Caught in Passing' Velcro Sneaker 27.9/12.10 1994, crystal;

Yinka Shonibare

Diary of a Victorian Dandy: 19.00hrs 1998, photograph, edition 1 of 5;

Estelle Thompson

Fuse Painting 7 'til 8 1998, oil on linen.

Wolverhampton Art Gallery

David Rayson

Griffiths Drive 2000, acrylic on board.

February 2000 saw the opening of the stunning New Art Gallery Walsall which also launched the display of new SCS purchases in the Discovery Gallery which aims to introduce art to a young audience. The purchases are mainly linked to the theme of childhood, memory and identity. Walsall will continue to focus on developing the collection around themes of the Garman Ryan collection. Meanwhile, Birmingham Museum & Art Gallery presented a survey exhibition of their fine art collection including new purchases by Callum Innes, Basil Beattie and Ian McKeever and new purchases of contemporary metalwork including Amanda Bright, Steve Follen and Simone ten Hoppel. Resulting directly from the success of this scheme, Birmingham City Council recently approved plans to develop the adjacent Water Hall building as a dedicated gallery which will include the display of purchases made under the Special Collection Scheme.

Purchases on loan to exhibitions

Mary Little, *Annelies*, purchased for Manchester City Art Gallery currently on tour in the Crafts Council Jerwood Furniture Prize exhibition to 11 February 2001.

Grayson Perry, *Video Installation*, 1999, purchased for Stoke on Trent, currently in the *British Art Show* on tour to 28 January 2001.

Works from the *Nancy Balfour Bequest* and *Artranspennine98* will also be given to member museums during 2000 and will be listed, with the recipient museums, in the Annual Report for 2000/01.

Mary Doyle
Collections Curator

Robert Hopper: In Memoriam

By the time of his untimely death in December 1999 Robert had made it clear which artists he wanted CAS to buy under his guidance. This was a task well done and completed.

We had lengthy discussions about these artists and many more. Several of the artists were people whose work he had admired over many years, others he had encountered more recently through his collaborations with Greville Worthington, Bethan Huws, Lesley Foxcroft and Bryndis Snaebjornsdottir are examples of these two categories.

We asked Robert to use the generous grant from his colleagues at the Henry Moore Foundation, given to us to mark the sculptor's centenary, to buy substantial works by sculptors whose work, frankly, we all felt should have been purchased long ago by CAS: Richard Wentworth, Rachel Whiteread and Richard Wilson have more in common than their initials.

I cannot pretend to write about the artists selected by Robert as he would have done. I want instead to record on behalf of my colleagues the pleasure we took in working with him and how much we learned.

Selecting our selectors is a subtle business; once all selectors were committee members, recently this has been a rarity. Robert Hopper served on the CAS committee from 1994 until his death and brought to the role a deep knowledge of international contemporary art and a view of British art

from outside London. He knew the museum world in all its breadth and its parochialism and my colleagues and I relied heavily on him for his support and guidance. We also knew that he would introduce to us artists whose work was of a special quality. Everything he selected is intellectually tough but intrinsically approachable; not flashy but of lasting value.

In summing up his purchases, I think I may also have summed up Robert, too. He knew when he was recommending these purchases that the work would remain as a testimony to his judgement in many museums throughout Britain. It's a good memorial but it has come far too soon.

Gill Hedley

Sean Rainbird

It is rather daunting to be asked to acquire a group of works which reflects the scope of art being made and exhibited in Britain today. It is also very exhilarating trying to squeeze value out of a limited budget. The CAS tries to be ahead of the market and prescient about which artists will come to be remembered and celebrated in the future. Buying for the CAS combines pleasure with rigorous discipline and only time will tell if I was more right than wrong. After making individual discoveries and purchases, the greatest pleasure is to experience the one moment the works all come together - at an exhibition in Preston - before they are presented to

public collections all around the country. The art of today will, I hope, enhance the vitality of the institutions that accept them into their collections.

Jeni Lomax

Buying work for CAS was enjoyable and also highly educative. My usual world is one of temporary exhibitions and artists' projects which respond directly to an immediate situation. The process of considering contemporary work for situations full of constraints and restrictions, and notions of posterity, brought up a whole set of questions about how well our museums will be resourced in the future to accommodate the breadth of contemporary art practice.

CAS, with its many new initiatives and continuing purchasing scheme, is clearly doing an excellent job in supporting museums in their wish to offer their visitors access to the best of contemporary art. I hope that those who have it in their gift to allocate the necessary resources also feel impelled to play their part.

Janice Blackburn

Selecting craft that is both accessible and challenging to a wide audience, that would not only stand the test of time but represent our times in museums became my mantra when I was the buyer for craft. I concentrated on textiles in its widest sense, because it is a category that offers an opportunity to demonstrate a broad overview of interesting interpretations.

The exhibition of part of Nancy Balfour's Bequest to CAS, chosen from those works which will be given to member museums later in 2000, continued its successful tour around the country. The combination of major names, domestic scale works and personal taste and judgement has made it very popular and each museum has displayed it with individual flair with the assistance of Sara Grant Thorold, the overall curator of the tour. Nancy would have been delighted to know that so many visitors around the country had enjoyed her private collection.

Tour dates 1999-2000

23 January to 3 May 1999:

Norwich Castle Museum

12 June to 14 August 1999:

Graves Art Gallery, Sheffield

23 August to 25 September 1999:

Doncaster Museum and Art Gallery

9 October to 28 November 1999:

Harris Museum and Art Gallery, Preston

11 December 1999 to 13 February 2000:

Mercer Art Gallery, Harrogate

15 April to 20 May 2000:

Rochdale Art Gallery

10 June to 6 August 2000:

Towner Art Gallery, Eastbourne

9 September to 5 November 2000:

Usher Art Gallery, Lincoln

VIII member museums

Liverpool Walker Art Gallery

London Tate

London South London Gallery

Manchester City Art Galleries

Manchester University Whitworth Art
Gallery

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

Plymouth City Museum & Art Gallery

Preston Harris Museums & Art Gallery

Rochdale Art Gallery

Rugby Art Gallery*

Salisbury John Creasey Museum

Southampton City Art Gallery

Stoke-on-Trent The Potteries Museum
& Art Gallery

Sunderland Museum & Art Gallery

Sheffield Graves Art Gallery

Swansea Glynn Vivian Art Gallery

Swindon Museum & Art Gallery

fine art :

Aberdeen Art Gallery

Bath Victoria Art Gallery

Bedford Cecil Higgins Art Gallery
& Museum

Belfast Ulster Museum

Birmingham Museum & Art Gallery

Blackpool Grundy Art Gallery*

Bolton Museum & Art Gallery

Bradford Art Galleries & Museums

Bristol City Museum & Art Gallery

Cardiff National Museum & Gallery

Coventry Herbert Art Gallery & Museum

Doncaster Museum & Art Gallery

Eastbourne Towner Art Gallery
& Museum

Edinburgh Scottish National Gallery
of Modern Art

Glasgow Art Gallery & Museum

Glasgow Hunterian Museum
& Art Gallery

Harrogate Mercer Art Gallery*

Hatfield Margaret Harvey Gallery*

Huddersfield Art Gallery

Hull Ferens Art Gallery

Ipswich Christchurch Mansion

Leamington Spa Art Gallery & Museum

Leeds City Art Gallery

Leicester City Museums Service

Lincoln Usher Gallery

Liverpool University Art Gallery

Wakefield Art Gallery
Walsall The New Art Gallery Walsall
Warwick University Mead Gallery
Worcester City Museum & Art Gallery
Wolverhampton Art Gallery & Museum
York City Art Gallery
craft:
Aberdeen Art Gallery
Bedford Cecil Higgins Art Gallery
& Museum
Belfast Ulster Museum
Birkenhead Williamson Art Gallery
& Museum
Birmingham Museum & Art Gallery
Blackpool Grundy Art Gallery
Bolton Museum & Art Gallery
Bradford Art Galleries & Museums
Bristol City Museum & Art Gallery
Cardiff National Museum & Gallery
Cheltenham Art Gallery & Museum
Coventry Herbert Art Gallery & Museum
Dudley Broadfield House Glass Museum
Dundee Art Galleries & Museum
Gateshead Shipley Art Gallery
Glasgow Art Gallery & Museum
Halifax Bankfield Museum
Hereford City Museum & Art Gallery
Hove Museum & Art Gallery
Huddersfield Art Gallery
Leicester City Museums Service
Lincoln Usher Gallery

Liverpool Walker Art Gallery
Manchester City Art Galleries
Manchester University Whitworth Art
Gallery
Middlesbrough Cleveland Crafts Centre*
Newport Museum & Art Gallery
Nottingham Castle Museum & Art Gallery
Oldham Art Gallery
Paisley Museum & Art Galleries
Plymouth City Museum & Art Gallery
Portsmouth City Museum
Preston Harris Museums & 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 Mead Gallery
York City Art Gallery

* with funds from The Esmée Fairbairn
Charitable Trust

IX statement of financial activities

*incorporating a consolidated income and expenditure account
for the year ended 31 march 2000*

incoming resources	unrestricted funds : £	restricted funds : £	total 31.03.00 : £	15 mths to 31.03.99 : £
fees	130,724	-	130,724	186,672
subscriptions & donations	78,544	-	78,544	144,830
legacies	50,000	-	50,000	246,625
arts council award	45,000	-	45,000	30,000
arts council lottery funding	-	226,445	226,445	29,462
lottery scheme contributions	-	153,750	153,750	233,125
other grants	-	70,000	70,000	115,000
ticket sales for events	30,310	-	30,310	36,426
interest and dividends	18,185	-	18,185	13,262
other income	53,605	-	53,605	4,433
<i>total income resources</i>	406,368	450,195	856,563	1,039,835
resources expended <i>direct charitable</i>				
advice, training and collection support	114,891	85,083	199,974	185,002
art purchases	5,950	392,362	398,312	38,257
art market	55,392	-	55,392	52,531
members' events and support activities	45,611	-	45,611	58,939
	221,844	447,445	699,289	334,729
other expenditure				
fundraising and publicity	9,767	-	9,767	12,242
management and administration	85,560	-	85,560	122,302
<i>total resources expended</i>	317,171	477,445	794,616	469,273
net incoming/(outgoing) resources	89,197	(27,250)	61,947	570,562
revaluation of investment	(1,774)	-	(1,774)	721
net movement of funds	87,423	(27,250)	60,173	571,283
fund balances brought forward as restated	449,691	364,682	814,373	243,090
fund balances carried forward as restated	£537,114	£337,432	£874,546	£814,373

the above figures all relate to continuing operations and include all recognised surpluses and deficits

balance sheet

for the year ended 31 march 2000

group

charity

	31.03.2000 £	31.03.1999 £	31.03.2000 £	31.03.1999 £
fixed assets				
tangible assets	2,215	2,971	2,132	2,656
investments	18,594	30,885	33,594	45,885
works of art	45,195	45,195	45,195	45,195
	<hr/>	<hr/>	<hr/>	<hr/>
	66,004	79,051	80,921	93,736
	<hr/>	<hr/>	<hr/>	<hr/>
current assets				
stocks	254,515	309,754	251,561	306,800
debtors	409,890	217,775	407,657	229,832
short term deposits	204,443	109,000	204,443	109,000
cash at bank and in hand	22,730	211,893	15,437	170,747
	<hr/>	<hr/>	<hr/>	<hr/>
	891,578	848,422	879,098	816,379
	<hr/>	<hr/>	<hr/>	<hr/>
creditors : amounts falling due within 1 year	83,036	113,100	56,158	93,854
	<hr/>	<hr/>	<hr/>	<hr/>
net current assets	808,542	735,322	822,940	722,525
	<hr/>	<hr/>	<hr/>	<hr/>
net assets	£874,546	£814,373	£903,861	£816,261
	<hr/>	<hr/>	<hr/>	<hr/>
represented by:				
restricted income funds	337,432	353,962	337,432	353,962
	<hr/>	<hr/>	<hr/>	<hr/>
unrestricted funds	537,114	460,411	566,429	462,299
	<hr/>	<hr/>	<hr/>	<hr/>
total funds	£874,546	£814,373	£903,861	£816,261
	<hr/>	<hr/>	<hr/>	<hr/>

The financial information set out on pages 26 and 27 is extracted from the full accounts of the Society which were approved by the Committee on 5 July 2000. 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 Prens
Chairman
5 July 2000

CAS gratefully acknowledges the
generous support of:

The Henry Moore Foundation

The Esmée Fairbairn Charitable Trust

The Elephant Trust



X about CAS

- The Contemporary Art Society is different to any other friends' and 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 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, Henry Moore Foundation, Crafts Council, Esmée 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 *ARTfutures*, 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 70 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*
- For further information and membership forms please contact :**
- Kate Steel**
Contemporary Art Society
17 Bloomsbury Square
London WC1A 2NG
- t : 020 7831 7311
f : 020 7831 7345
e : cas@contempart.org.uk
- or visit our website**
www.contempart.org.uk