



## CONTEMPORARY ART SOCIETY

*Annual Report 1952-3*



Acting Chairman's Report  
Recent Acquisitions  
The Sir Edward Marsh Bequest  
Allocations and Loans  
The Hon. Treasurer's Report  
Auditors' Accounts for 1952

*Contemporary Art Society, The Tate Gallery, London SW1*



## Speech by the Acting Chairman, Sir Colin Anderson

at the Annual General Meeting on 15 December 1953

Our Chairman, alas, is unable to be here today, for reasons which we all deplore and which will, I know, gain him our unanimous sympathy. He is in hospital, following an operation.

### Sir Edward Marsh

In speaking for the Chairman there is one first and overwhelming duty before me, for this is our first Annual Meeting since the death of Sir Edward Marsh and I must ask you all to stand with me in tribute to him. I know quite well that he would not have wanted us to be too solemn on his account, but really, in spite of our published symposium in his name and in his honour (which we owe to the imagination and drive of Denis Mathews), it must here and now be recorded that Eddie Marsh *was* the C.A.S. as much as one man can be the soul of a corporate body. I shall say no more of him today than that; but I know that will not prevent us from going on thinking of him with as much affection as ever. Of his works there remains much to be said. His complete collection – with some few exceptions – was bequeathed to us and has been shown at the Leicester Galleries. It then toured various important centres outside London and it is now back, exercising a magnetic attraction upon the directors of many public galleries, who are now visiting us here to register their applications for an allocation from the Marsh collection.

May I digress here to remark how vividly this collection, some pictures from which we took care to hang here today, shows the speed at which the contemporary style has changed. To the younger visitors the Marsh collection had

an old-masterish assurance which, for some of them, was a surprise and even something of an anti-climax. Let this not blind anyone to its importance.

### Figures in their Setting

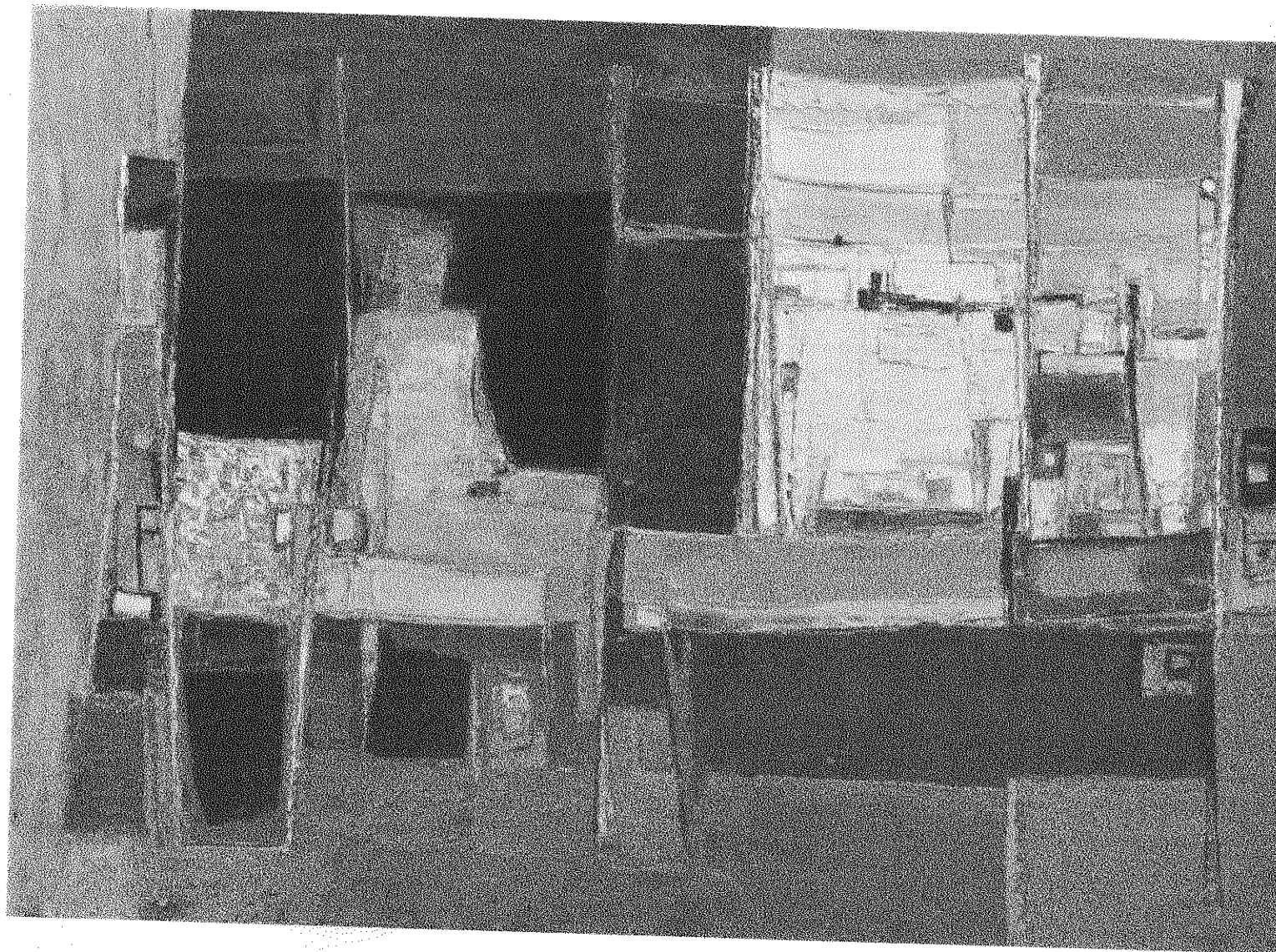
The exhibition itself has been a great success from several points of view. Already we have sold over 3500 catalogues, and on each such sale a tiny tinkle (albeit only of copper) might have been heard dropping into our coffers. The exhibition has helped a large number of artists; it has been the cause of an interesting and valuable public discussion in the Press about the problems of the present state of painting; it has enabled several Public Galleries, in various parts of the British Isles, to buy (or to appear to be about to buy) works of importance which would not otherwise have come their way. The Nottingham Gallery, for instance, has bought the Bateson Mason *Sleeping Fisherman*. Besides all this it has been possible to arrange for the show itself, when it ceases here, to be divided into two travelling exhibitions, which have already been booked to visit a number of important centres – among them Plymouth, Leeds, Liverpool, Sheffield, and Preston.

### The Buyer

Our buyer for the coming year is to be Mr Eardley Knollys, who could scarcely be better qualified for the task. Once upon a time he used to sell pictures, and those of us who remember the enlightened enthusiasm which informed their choice will welcome him as a worthy successor to Mr Eric Gregory, our retiring buyer, some of whose selections are on view here today.



ion



Speech by the Acting Chairman (*continued*)

**The Committee**

Three of your Committee retire under our rules. Sir Edward Marsh's death covers one such position. The other members retiring are Sir Kenneth Clark and Lord Methuen. I need scarcely say how much we regret their loss.

To Sir Kenneth, of all our Committee now living, we owe a particular debt for the most generous past gifts of pictures – not in ones or twos, but in stacks. This is the time to make public acknowledgement of our gratitude for that and, we must add, for support in many other ways. We do not intend at this meeting to put forward any new nominations for the Committee, but we will keep this under active consideration and take such action as seems best.

We have been given pictures by two other benefactors, one of them, a foundation Committee-member of the C.A.S., Mr Paul Maze, has given us an important work of Marchand – a figure study. The other, a present Committee-member, Mr Howard Bliss, has given us a picture by Norman Adams. May we add to our thanks for both these generosityes an additional word of gratitude to Mr Bliss for his lending us, from his own collection, so many paintings.

I cannot express in detail our thanks to those who, in one way or another, have this year provided opportunities of pleasure in seeing pictures, buildings, or even (should I whisper it?) ships. I will content myself by particularizing those to whom such events have meant the greatest personal upheaval – those private collectors who have opened to us

their homes. To Lord Radcliffe, to Mr Mortimer (our Chairman), Mr Eardley Knollys and Mr Sackville-West, and to Mr Bankes we owe this special kind of thanks. Those of them who have wives will, we hope, divert a large share of our thanks in their direction. It is no little thing to welcome a horde of strangers into one's home – come wet, come fine; but the fact remains that, as visitors, we all enjoy such occasions with a particular kind of enthusiasm.

A new social event in our year has been the invitation to the C.A.S. from the Students' body of the Slade School, not only to take part in, but also to provide half the audience at an evening discussion of their current work. As one of those who took part in the discussion (Mr Eric Newton kindly undertook to be the other) I found the evening rather a strain. But this didn't prevent its being enjoyable, even for me, and it was a great privilege for many of us just to be able to walk about the Slade.

Finally, on behalf of the C.A.S., I must thank the Trustees of the Tate Gallery for continuing to give us harbour here, a liberal act on their part, which greatly helps us to do our job to good effect.

## Gifts to the Society

### From Howard Bliss

Norman Adams. *In the beginning*

### From Miss Annea Spong

Joseph Sydall. *Figures by the sea*

Joseph Sydall. *Sitting by the sea*

### From Alan Ward

Michael Rothenstein. *Design with blue background*

### From Paul Maze

Jean Hyppolyte Marchand. *Woman Reading*

## Bequest to the C.A.S. in 1953

### by Sir Edward Marsh

Exhibited at the Leicester Galleries Memorial Exhibition,  
May 1953

### Paintings

Leonard Appelbee. *Fish*

John Armstrong. *Still Life*. 1924

William Coldstream. *Lords and Ladies*

Barnett Freedman. *Kitchen Interior*

Mark Gertler. *Agapanthus*. 1914

Mark Gertler. *The Artist's studio*. 1915

Mark Gertler. *The Jewish Family*. c.1913

Mark Gertler. *The artist's mother*. 1913

Mark Gertler. *Still life - bowl and apples*. 1913

Spencer F. Gore. *Suburban Street*

Lawrence Gowing. *On the 'phone*

Lawrence Gowing. *Decaying Apples*

Duncan Grant. *Tulips*. 1911

Duncan Grant. *The Dancers*

Duncan Grant. *Still life with bread and carrots*

Duncan Grant. *Acrobats*

Tristram Hillier. *Cutlers Green*. 1944

Ivon Hitchens. *Flower painting*. 1933

J. D. Innes. *Arenig*. c.1910

J. D. Innes. *Ranunculus*. c.1912

Henry Lamb. *Lady with lizard*. c.1911-12

Lord Methuen. *Widcombe Manor, Bath*. 1945

Cedric Morris. *African Birds*

Rodrigo Moynihan. *Self-portrait*

John Nash. *The Harbour*

Paul Nash. *St Pancras*. 1927



Matthew Smith. *Landscape, South of France*. 13½ × 21 in.  
The Sir Edward Marsh Bequest



Bequest to the C.A.S in 1953 (continued)

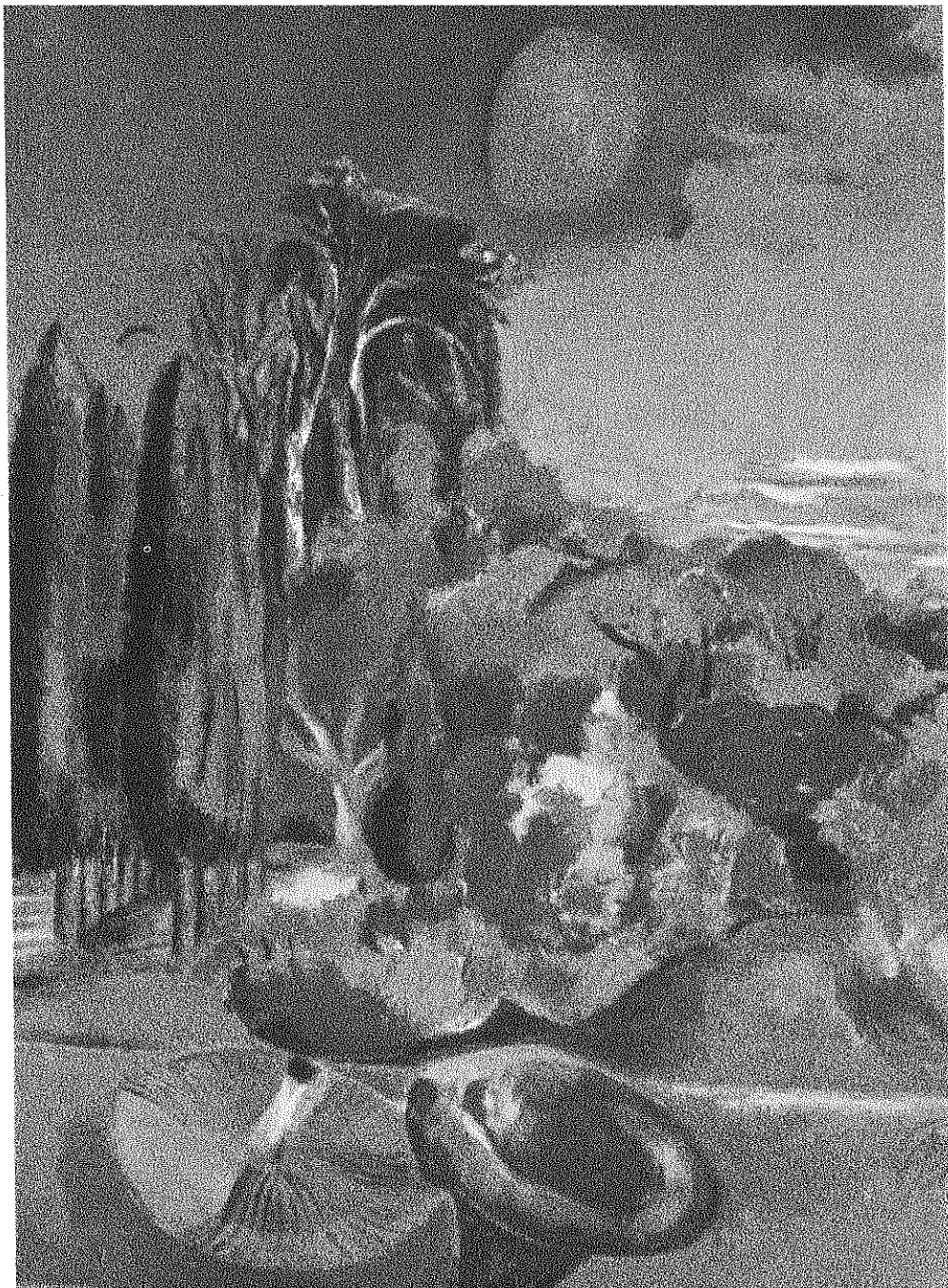
Paul Nash. *Buckinghamshire landscape*. 1929  
Paul Nash. *November Moon*. 1943  
William Nicholson. *Cornstooks*  
Winifred Nicholson. *Flowers in a jug*  
James Pryde. *The green wave*  
William Roberts. *Sam Rabin v Black Eagle*. 1934  
William Roberts. *The return of Ulysses*  
W. R. Sickert. *Her Majesty's*. 1934  
W. R. Sickert. *The New Bedford*. c.1915  
Matthew Smith. *Recumbent figure*. c.1927  
Matthew Smith. *Landscape, South of France*  
Matthew Smith. *Still Life, hyacinth*. 1920  
Gilbert Spencer. *Allotments*  
Stanley Spencer. *Tree and chicken coops, Wangford*  
Stanley Spencer. *Sarajevo*. 1922  
Stanley Spencer. *Cookham*  
Stanley Spencer. *Self-portrait*  
Stanley Spencer. *Landscape*  
Stanley Spencer. *Portrait of Richard Carline*  
P. Wilson Steer. *Poole Harbour*. 1899  
Edward Wadsworth. *Seafaring*. 1922  
Carel Weight. *Essex Landscape*  
Christopher Wood. *Landscape, Venice*. 1927  
Christopher Wood. *Angel fish, London Aquarium*. 1929  
Christopher Wood. *Landscape with rainbow*

*Water-colours and drawings*

Roger Fry. *Landscape*. 1903  
H. Gaudier Brzeska. *Male Nude*. 1912  
H. Gaudier Brzeska. *Male Nude*. 1912  
Mark Gertler. *The servant girl*. 1923

Mark Gertler. *Girl standing*. 1924  
Mark Gertler. *Nude*. October 1914  
Charles Ginner. *A church in the Strand*  
Robin Ironside. *Fountain and gate*  
Augustus John. *Seated woman*  
Augustus John. *Draped standing woman*  
Augustus John. *Early portrait of Ambrose McEvoy*  
David Jones. *Stream and trees*. 1932  
Henry Lamb. *Breton peasants*. 1911  
Wyndham Lewis. *Woman's head*. 1923  
W. T. Monnington. *Study of a woman*  
Henry Moore. *Woman seated with hands clasped*  
John Nash. *Wood by the Shore, Gower*  
John Nash. *Cornfield*  
Paul Nash. *Tea caddy*. c.1925  
Paul Nash. *Elms*. 1914  
Paul Nash. *Ivor Heath*. c.1914  
William Nicholson. *Turnips*  
John Piper. *Hamsey church*. 1939  
Eric Ravilious. *The Yellow Funnel*. 1938  
William Roberts. *Palmistry*  
William Roberts. *The Pigeon Fanciers*  
Stanley Spencer. *Study for Apple Gatherers*. 1912  
Stanley Spencer. *Early self-portrait*. 1912-13  
Stanley Spencer. *Head of a girl*. 1912  
Stanley Spencer. *Miracle of the Loaves and Fishes*  
W. R. Sickert. *The New Bedford*  
Graham Sutherland. *Hollow tree trunk*. 1938  
Ethel Walker. *Two nude figures*. 1934  
Rex Whistler. *Roger Morris' Bridge at Wilton, built 1737*  
Christopher Wood. *Siamese cats*

Paul Nash  
*November Moon*  
30 x 20 in.  
The Sir Edward Marsh  
Bequest





**List of artists with pictures in the Sir Edward Marsh Collection, in addition to those shown at the Leicester Galleries and listed individually on previous pages.**

John Aldridge  
 Leonard Appelbee  
 Michael Ayrton  
 Keith Baynes  
 Vanessa Bell  
 Elinor Bellingham Smith  
 John Berger  
 Robert Buhler  
 Rodney Burn  
 Edward Burra  
 George Charlton  
 Charles Cundall  
 John Currie  
 Clemence Dane  
 John D'Arcy Clark  
 Douglas Davidson  
 Harold Drury  
 R. O. Dunlop  
 H. du Plessis  
 Jacob Epstein  
 Frederick Etchells  
 Richard Eurich  
 Ian Fairweather  
 Barnett Freedman  
 Clifford Frith  
 Alex Galt  
 H. Gaudier Brzeska  
 Mark Gertler  
 Eric Gill  
 Charles Ginner  
 Sylvia Gosse

Ian Campbell Gray  
 Leonard Greaves  
 A. Guevara  
 Robin Guthrie  
 Christopher Hall  
 Clifford Hall  
 Nina Hamnett  
 E. Hawthorne  
 Adrian Heath  
 Tristram Hillier  
 Robert Ihlee  
 J. D. Innes  
 A. Gwynne Jones  
 W. M. Knights  
 Jacob Kramer  
 Henry Lamb  
 Lynton Lamb  
 Nigel Lambourne  
 Sir John Lavery  
 Edward Le Bas  
 Therese Lessore  
 Neville Lewis  
 Wyndham Lewis  
 André Lhote  
 Neville Lytton  
 Allan McNab  
 Hamish McPherson  
 Edward Marsh  
 Paul Maze  
 Bernard Meninsky  
 Lord Methuen

W. T. Monnington  
 Cedric Morris  
 Paul Nash  
 Tom Nash  
 C. R. Nevinson  
 Algernon Newton  
 Nigel Newton  
 S. Nijinsky  
 Brynhild Parker  
 Mervyn Peake  
 R. V. Pitchforth  
 Patricia Preece  
 Lady Patricia Ramsay  
 William Roberts  
 Michael Rothenstein  
 Albert Rutherston  
 Duchess of Rutland  
 Adrian Ryan  
 Randolph Schwabe  
 Elliott Seabrooke  
 W. R. Sickert  
 John Skeaping  
 Gilbert Spencer  
 H. Steggles  
 Geoffrey Tibble  
 Wyndham Tryon  
 Ethel Walker  
 Ethelbert White  
 Christopher Wood  
 Kenneth Wood  
 Richard Wyndham

## Eddie Marsh

**Sketches for a composite literary portrait of Sir Edward Marsh, K.C.V.O., C.B., C.M.G., late Chairman of the C.A.S.  
A book published by Lund Humphries Ltd at 7/6 (5/- for members).**

*Compiled by Christopher Hassall and Denis Mathews.*

*The book has four illustrations in colour, eight in black and white, and has been written by*

*The Rt. Hon. Winston S. Churchill, O.M., C.H.*

*The Hon. Sir Harold Nicolson, C.M.G. Raymond Mortimer*

*Sir John Rothenstein, C.B.E.*

*Brinsley Ford, Graham Sutherland*

*Walter de la Mare, C.H., Frances Cornford Robert Graves*

*Edmund Blunden, C.B.E., M.C.*

*W. Somerset Maugham, Rose Macaulay*

*Charles Morgan, Peter Quennell*

*St John Ervine, Alan Dent*

*Basil Dean, C.B.E., Lady Cynthia Asquith*

*Sir Ronald Storrs, K.C.M.G., C.B.E.*

*Alan Pryce-Jones*

*The Duke of Wellington, K.G.*

*Lady Violet Bonham-Carter*

*Sir Max Beerbohm.*

*Editorial from the Manchester Guardian 5 May 1953.*

The late Sir Edward Marsh was a great midwife of the arts, particularly of painting and of poetry. Innumerable young painters, struggling up from the cellars of obscurity, caught his discerning eye and got his encouragement and—not less important then—his patronage. For forty years he was on the committee of the Contemporary Art Society; he gave it a hundred works in his lifetime and another two hundred and fifty when he died in January. To-day a selection from this splendid bequest is to be shown to members in London before dispersal to galleries throughout the country; and the society has felicitously assembled, for publication on the same day, a series of sketches “for a composite literary portrait” by a score of his friends. From this he emerges as something more formidable than, in Sir Max Beerbohm’s words, “one of the ornaments of his time.” Before he turned to contemporary work he was collecting English watercolours of the eighteenth and early nineteenth century, and his generous loans from his collection helped to rescue fine and then unfashionable painters from neglect. From 1911 or so he collected only the work of young painters and, as Mr Raymond Mortimer says, “positively enjoyed the endless trouble he would take to help a struggling artist.” In poetry he had a hardly

less important function as the editor of the Georgian anthologies; and though the Georgians went out of fashion, like some of his favourite painters, Mr Robert Graves rightly reminds us, these volumes contained “extremely diverse work, on the whole the best available at the time.” These sketches show him too as a theatre-goer with the gift, invaluable to the theatre, of radiating his appreciation; and as an inspired proof-reader for his friends he has left an astringently salutary mark on English prose. Few men ever put a modest income to more fruitful use, or inspired more affection by what were in effect public services, even if shot through with private enjoyment.

*Edmund Blunden writes:*

The book in memory of E.M. is an achievement, and it makes me feel all the more honoured, now I see it, to be one of the contributors. There is no question that his spirit lives on – they all prove that. I don’t suppose such a set of personal tributes and glimpses has been produced after a man’s death since Lamb died in 1834 (one of E.M.’s authors) and then the studies were not in one volume but scattered about the periodicals. Everyone will oppress you and C.H. with letters like this.



## Purchases by the Society

### *Prints and Drawings*

#### **By W. A. Evill in 1953**

William Roberts. *Drawing*  
Henry Moore. *Drawing*. Collograph  
Stanley Spencer. *Landscape*. Water-colour  
Keith Vaughan. *The Country House*. Water-colour

#### **By E. C. Gregory**

Derek Greaves. *Man in Venice*. Wash drawing  
Bernard Meadows. *Drawing for sculpture*. Water-colour

### *Sculpture*

#### **By E. C. Gregory in 1953**

Bernard Meadows. *Relief*. Bronze  
Louisa Hutchinson. *Threefold head*. Terra-cotta  
Edouardo Paolozzi. *Small Head*. Bronze

#### **By the Foreign Fund in 1953**

Sub-Committee: Raymond Mortimer, Sir Colin Anderson,  
Edward Le Bas.  
Giacomo Manzu. *Susanna*. 1942-52. Bronze  
Assistance towards the Tate Gallery Purchase

### *Paintings*

#### **By E. C. Gregory in 1953**

Paul Feiler. *Atlantic Coast*  
Roger Hilton. '*Spiral*'  
Merlyn Evans. *Wharfside construction, evening*  
Ceri Richards. *Homage to Beethoven*  
Alan Reynolds. *Outbuildings, pastoral, autumn*  
William Scott. *Still life*  
Martin Froy. *Recumbent nude*  
Terry Frost. *Blue movement*. 1953  
Derek Greaves. *Rain in Venice*

#### **By 1953 Exhibition Committee**

Raymond Mortimer, Sir Colin Anderson, Sir John Rothenstein,  
Loraine Conran, Edward Le Bas

#### **Purchases from the 'Figures in their Setting' Exhibition**

Alan Reynolds. *The Poet goes Poaching*  
Robert Medley. *The Antique Room*  
Paul Feiler. *Harbour Window*. 1953  
Sandra Blow. *Two Figures*  
Keith Vaughan. *Assembly of Figures* (ii)  
Josef Herman. *Burgundian Scene*  
Winifred Nicholson. *Calaques*  
Martin Froy. *Café*

*The Society has assisted in the following purchases:*

#### **To the Tate Gallery:**

*Susanna* (bronze) by Giacomo Manzu

#### **To the City Art Gallery, Manchester:**

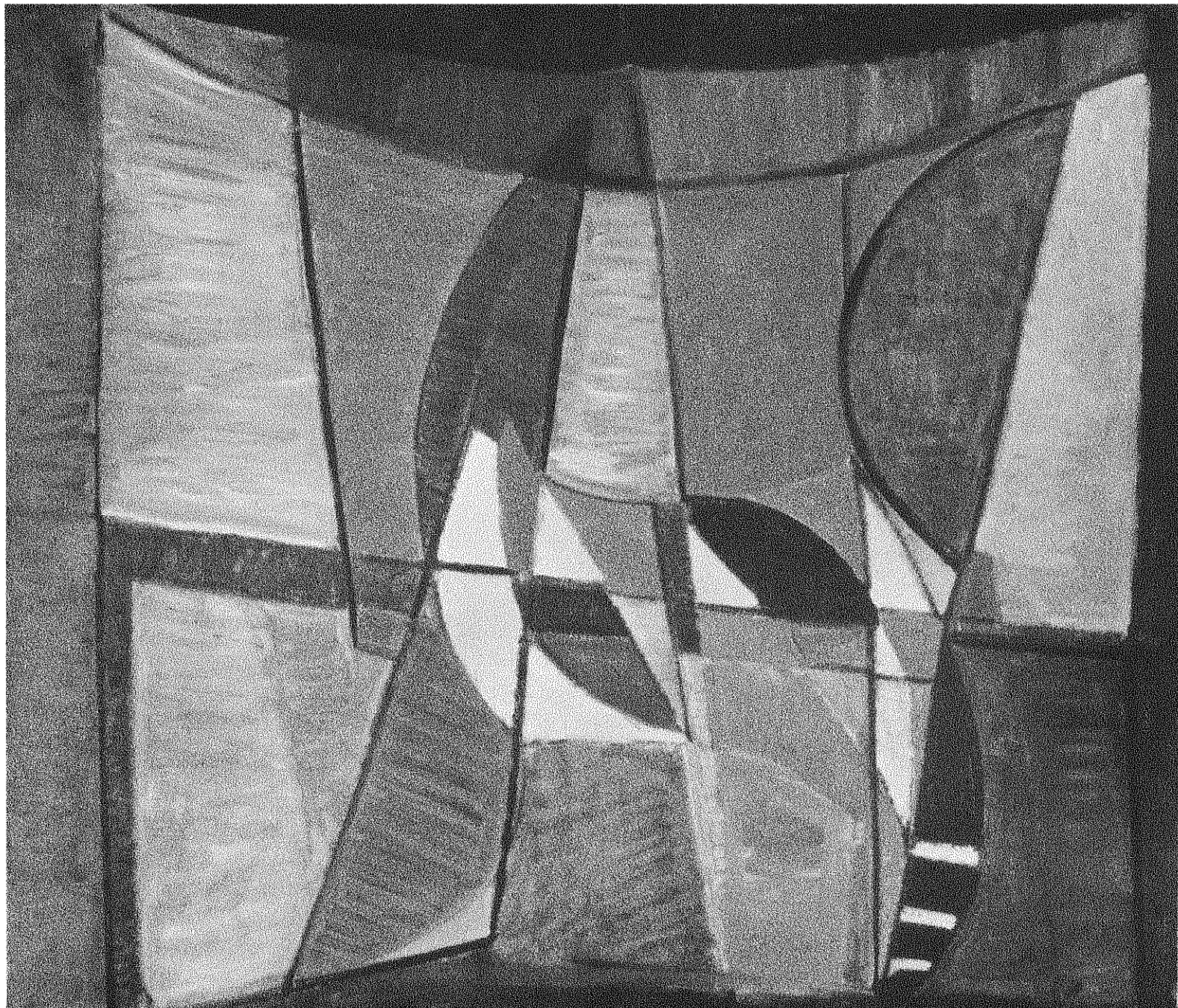
*Still life* by Ben Nicholson

#### **To the Graves Art Gallery, Sheffield:**

*Tulips* by Matthew Smith



Terry Frost  
*Blue movement*  
43 × 48 in.  
Purchased 1953



## Financial Report by the Hon. Treasurer

at the Annual General Meeting on 15 December 1953

During 1952 and part of 1953 we have gained 457 new subscribers against a loss of 93. But it goes on being hard to get all our subscriptions paid with sweet regularity and there are a number of members who are at the moment members only by courtesy. Until we can add their subscriptions to our annual income their deficiency goes some way towards neutralizing what appears to be our substantial gain in membership.

You will notice from the accounts that, as compared with last year, we have spent a higher proportion of our income on administration. This is, in part, due to the Committee having, to my relief, approved a scheme for a higher scale of emoluments to our Assistant Secretary and to his Assistant. The growth of our organization and of our membership, due to the tireless work of these two officers – our only salaried ones – has undoubtedly justified this. I believe, however, that if we can further increase our membership we shall be able to reduce the ratio of administrative expense as against expenditure on purchases.

We will also, in future accounts, separate the costs of exhibitions from the costs of parties. The former are an integral part of our work for the arts of painting and sculpture – the latter are not always so. A number of them are for the pleasure of our members; they are valuable in attracting new members; but, all the same, it is one of our great points that we must never let such parties start eating away at the funds subscribed for the purchase of works of art. In our early days our members were entirely selfless. They offered up their guinea and rejoiced to think that it would be spent on a new painting. This, in spite of the

parties which we now provide, is still the true spirit of our Society.

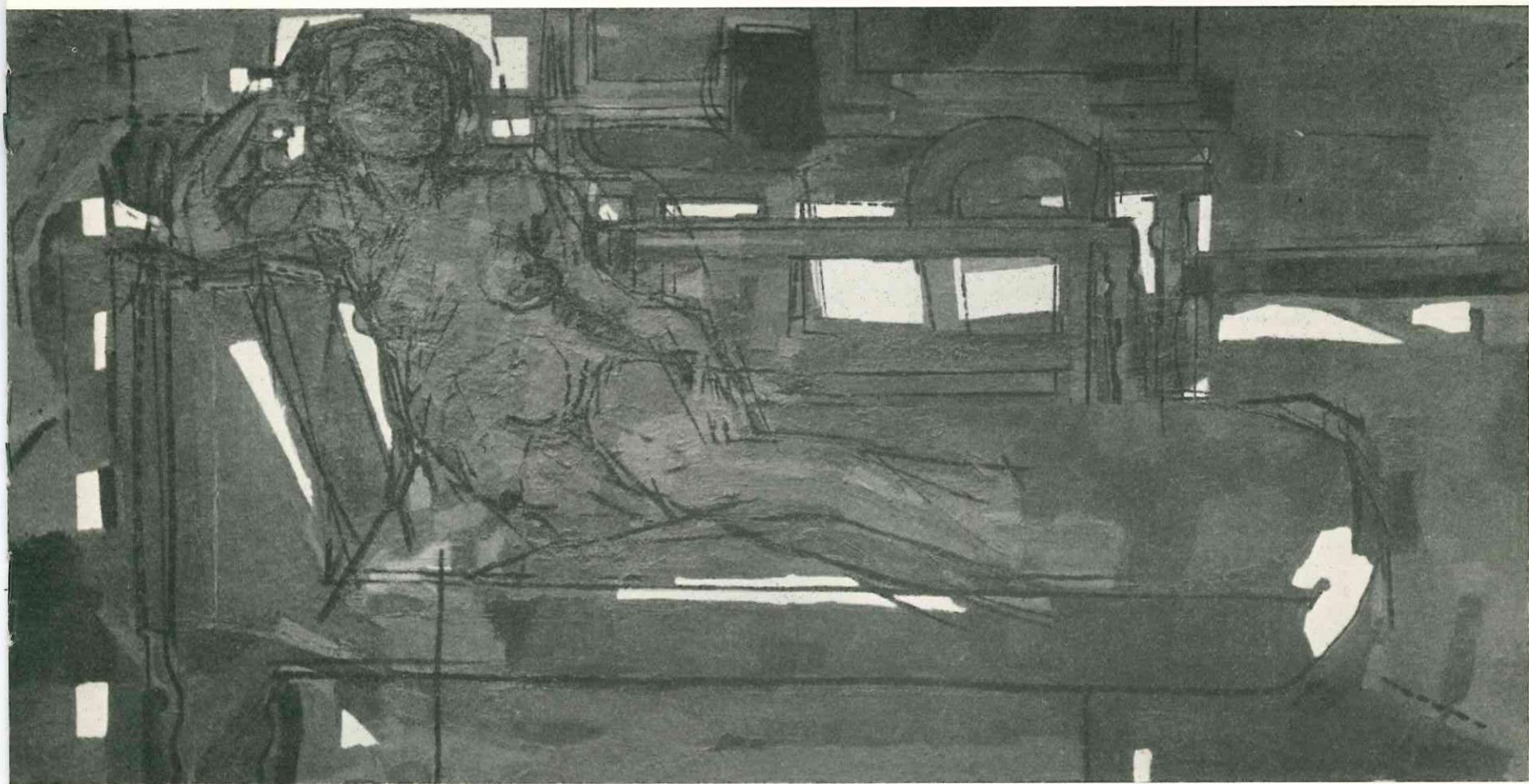
The separation of the Prints and Drawings Fund into a small and now almost invisible separate entity within the main accounts had an historical origin, but is now out of date and we will be doing away with it from now onwards. Instead the buyer for the year will be given from our central funds an allocation to be spent on prints and drawings. This is a book-keeping alteration which will make no difference to the sum allocated.

As you will see, our spending on purchases varies much from year to year, and it is mostly this which gives a variable aspect to our Annual Accounts. In 1949 we spent £850 on purchases – which was less than our other expenses – whereas in the following year we spent £2978, which was considerably more than our other expenses. Now, in 1952, we have spent £1380 on purchases, and our other expenses – at £1850 – are somewhat greater than that. This can be accounted for by the high cost of transporting and insuring the '17 Collectors' Exhibition – against which, incidentally, there was no entrance fee to recover the cost. But there have naturally been other costs connected with the administration of the very long list of 'occasions' and loan exhibitions listed in the Annual Report.

The position I disclose is, therefore, that we spend as near the hilt as we dare. We remember that our job is not to hoard money, but to circulate it.

Finally, within the limit set by our membership as reflected in our income, our financial position remains satisfactory.

Martin Floy. *Recumbent nude*. Purchased 1953





## Gifts made by the Society

This does not include the 120 gifts made in 1952 and referred to in last year's Annual Report.

### To the Tate Gallery

(The Sir Edward Marsh bequests through the C.A.S.)

Duncan Grant. *The Dancers*

Duncan Grant. *Still life with carrots*

Peter Lanyon. *Porthleven*

Walter Sickert. *Unfinished Portrait*

Walter Sickert. *The New Bedford*

Matthew Smith. *Woman Reclining*

Stanley Spencer. *Self Portrait*

Stanley Spencer. *Tree and chicken coops, Wangford. 1926*

### To the British Museum

Michael Ayrton. *Cows at Avebury. Drawing*

Mary Kessell

Peter Peri. *Eight illustrations to Swift's 'Gulliver's Travels'*  
(coloured etchings)

Keith Vaughan. *The Country House (Gouache)*

### To the National Gallery of Ireland

Sir John Lavery. *Portrait of Lady Lavery*

Nigel Newton. *Portrait of 'A.E.'*

## Loans made by the C.A.S.

### TO THE ARTS COUNCIL

#### *The Sir Edward Marsh Collection*

After the Exhibition at the Leicester Galleries in London during May 1953, a selection was sent to the Art Galleries in the following towns:

Bristol, West Hartlepool, Norwich (Assembly Rooms), Cambridge (Exhibition Room), Folkestone, Exeter (Royal Albert Museum), Reading, Bolton, Wolverhampton, Batley, Plymouth.

The pictures were chosen from those shown on the list of the Sir Edward Marsh bequest.

#### *The Exhibition of Paintings and Drawings by Graham Sutherland at the Tate Gallery*

*Two Standing Forms and Thorn Head. 1950*

#### *British Contemporary Paintings from Southern and Midland Galleries Exhibition*

This exhibition visited the following towns: Birkenhead, Scarborough, Huddersfield, Wakefield, Sheffield (Graves Art Gallery), Hull (Ferens Art Gallery).

The pictures included works by the following artists: Francis Bacon, Paul Feiler, John Piper, Alan Reynolds.

### TO THE BRITISH COUNCIL

#### *The British Section of the 2nd São Paulo Biennale*

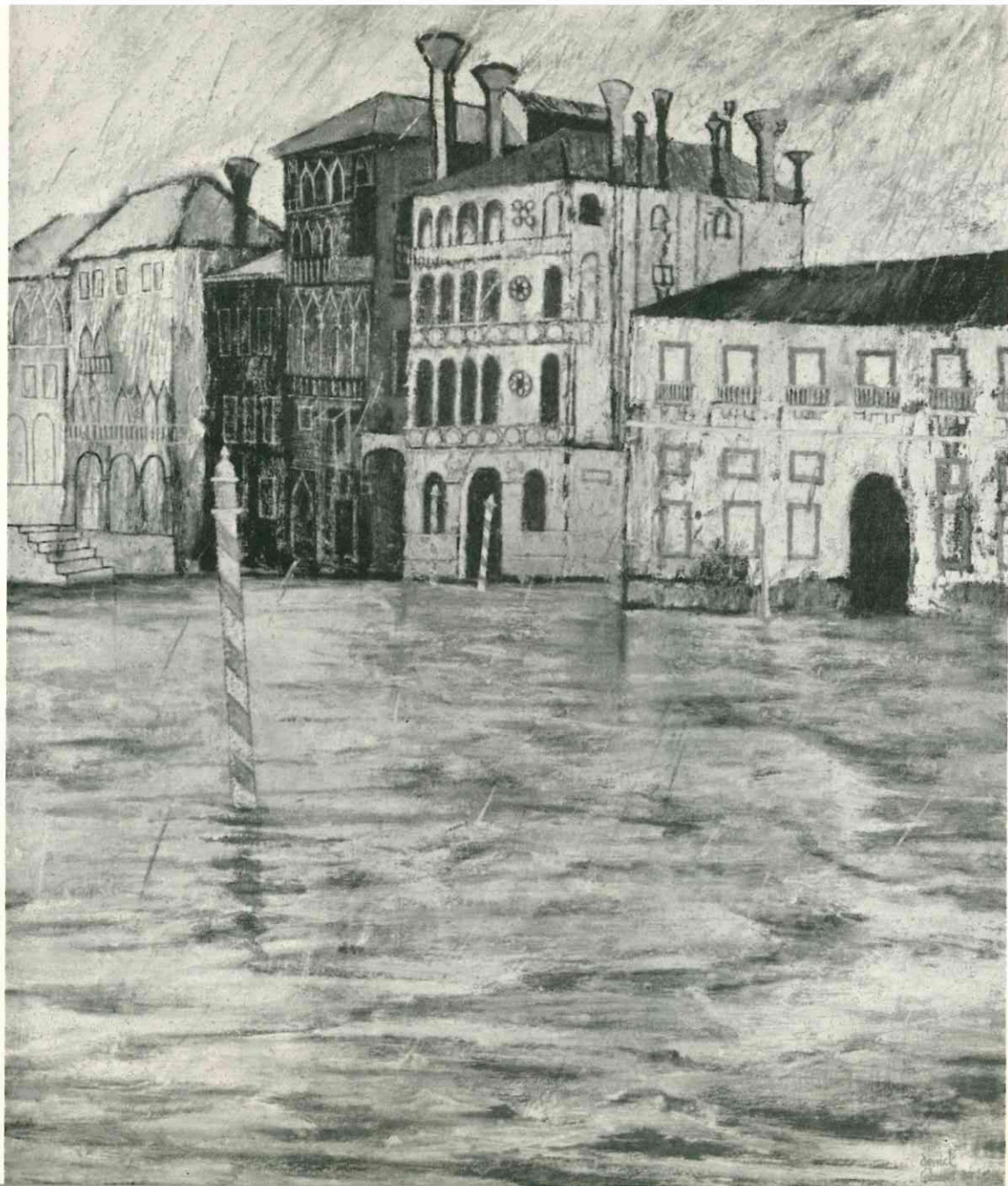
Merlyn Evans. *Wharfeside construction, Evening*

Ceri Richards. *Homage to Beethoven*

#### *Graham Sutherland Exhibition for the Albertina, Vienna*

*Thorn Head. 1950*

Derek Greaves  
*Rain in Venice*  
48 x 39 in.  
Purchased 1953





Loans made by the C.A.S. (*continued*)

**To the Architectural Association**

These small exhibitions, which are changed each term, enable the students, staff, members, and visitors to become acquainted with recent trends in British painting. The pictures are displayed in the dining-room, the members' club rooms, and in the Principal's room.

*January to April 1953*

Edward Burra, Ivon Hitchens, Edgar Hubert, Bernard Meninsky, John Piper, Ceri Richards.

*April to August 1953*

John Craxton, Roger Hilton, Edgar Hubert, Margaret Kaye, Bernard Meninsky, William Scott, Ronald Searle, Kyffin Williams.

*September to December 1953*

Duncan Grant, Patrick Heron, Ivon Hitchens, Bateson Mason, Henry Moore, John Piper, William Scott, Matthew Smith, Jan le Witt.

**TO EXHIBITIONS AND COLLEGES**

The C.A.S. has lent pictures to a number of Colleges and other Authorities where it has been felt that people might enjoy the opportunity of seeing contemporary paintings. It has given many people an opportunity to see these pictures over a period of time and in this way to increase their appreciation.

**British Electricity Authority**

*August to December 1953*

John Aldridge, Elinor Bellingham Smith, Edward Burra,

Charles Cundall, Clemence Dane, Richard Eurich, Robert Ihlee, J. D. Innes, Allan McNab, Bernard Meninsky, Algernon Newton, William Roberts, Albert Rutherford, Randolph Schwabe, William Tryon, Ethelbert White, Edward Wolfe, Kenneth Wood.

**To the Empire Art Loan Exhibitions Society**  
*British Water-colours 1914-1953 Exhibition*

Robin Ironside. *Fountains and Gate*

Henry Lamb. *Breton Peasants*

Bernard Meninsky. *Nude*

William Roberts. *Palmistry*

**To the Bishop Otter College**

*March to December 1953*

Oscar Dalvit, William Gear, Charles Murray, William Scott, Kenneth Wood.

**To the Hampstead Artists' Council**

*From Sketch to Finish Exhibition*

W. R. Sickert. *Dieppe* (drawing)

'Promethée' by André Gide. *Lithographs by Henry Moore* (book)

**To the International Faculty of Art**

*The Christian Theme in Contemporary Arts Exhibition*

Norman Adams. *In the beginning*

**To Radley College**

*September to December 1953*

Leonard Appelbee, Michael Ayrton, Barnett Freedman, Douglas Davidson, R. O. Dunlop, Frederick Etchells, Clifford Frith, Mark Gertler, Allan Gwynne-Jones, Nina Hamnett,



Josef Herman  
*Burgundian Scene*  
36½ × 59½ in.  
'Figures in their  
Setting' Exhibition



Loans made by the C.A.S. (*continued*)

Therese Lessore, Neville Lewis, André Lhote, Neville Lytton, Bernard Meninsky, Patricia Preece, William Roberts, Elliot Seabrooke, Kenneth Wood, Richard Wyndham.

**To the Royal Cancer Hospital**

An exhibition was lent to the hospital and the pictures were on view in the waiting and consulting rooms; even in the radium-bank room where the patients were receiving treatment. The experiment has been most successful and has given great interest to the patients and to the staff. Two of the doctors have subsequently bought pictures by some of the artists who were represented. It is intended to hold a number of exhibitions of this kind.

Norman Adams, Edward Le Bas, Merlyn Evans, Paul Feiler, Clifford Frith, Anthony Gross, Edmund Kapp, Nigel Lambourne, Raymond Legueult, André Masson, John Minton, John Piper, Ceri Richards, Keith Vaughan.

**To St Osyth's Training College**

*May to August 1953*

Peter Potworowski, G. Mayer Marton, Jan le Witt, Kenneth Wood, Leon Zack.

*November to December 1953*

Jankel Adler, John Craxton, Patrick Heron, Bernard Meninsky, William Scott, John Tunnard, Kenneth Wood.

**To Toynbee Hall**

*May to December 1953*

Ceri Richards. *Trafalgar Square*

**TO ART GALLERIES**

**Bilston**

*March to June 1953*

Norman Adams, Jankel Adler, John Craxton, Oscar Dalvit, William Gear, Patrick Heron, Edgar Hubert, J. Hull, Leslie Hurry, Charles Murray, William Scott, John Tunnard, Jan le Witt, Kenneth Wood.

**To Hull**

*February to October 1953*

Norman Adams, Terry Frost, William Gear, Donald Hamilton-Fraser, Patrick Heron, Roger Hilton, Edgar Hubert, J. Hull, William Scott, Ruskin Spear, Jan le Witt.

**To Kettering**

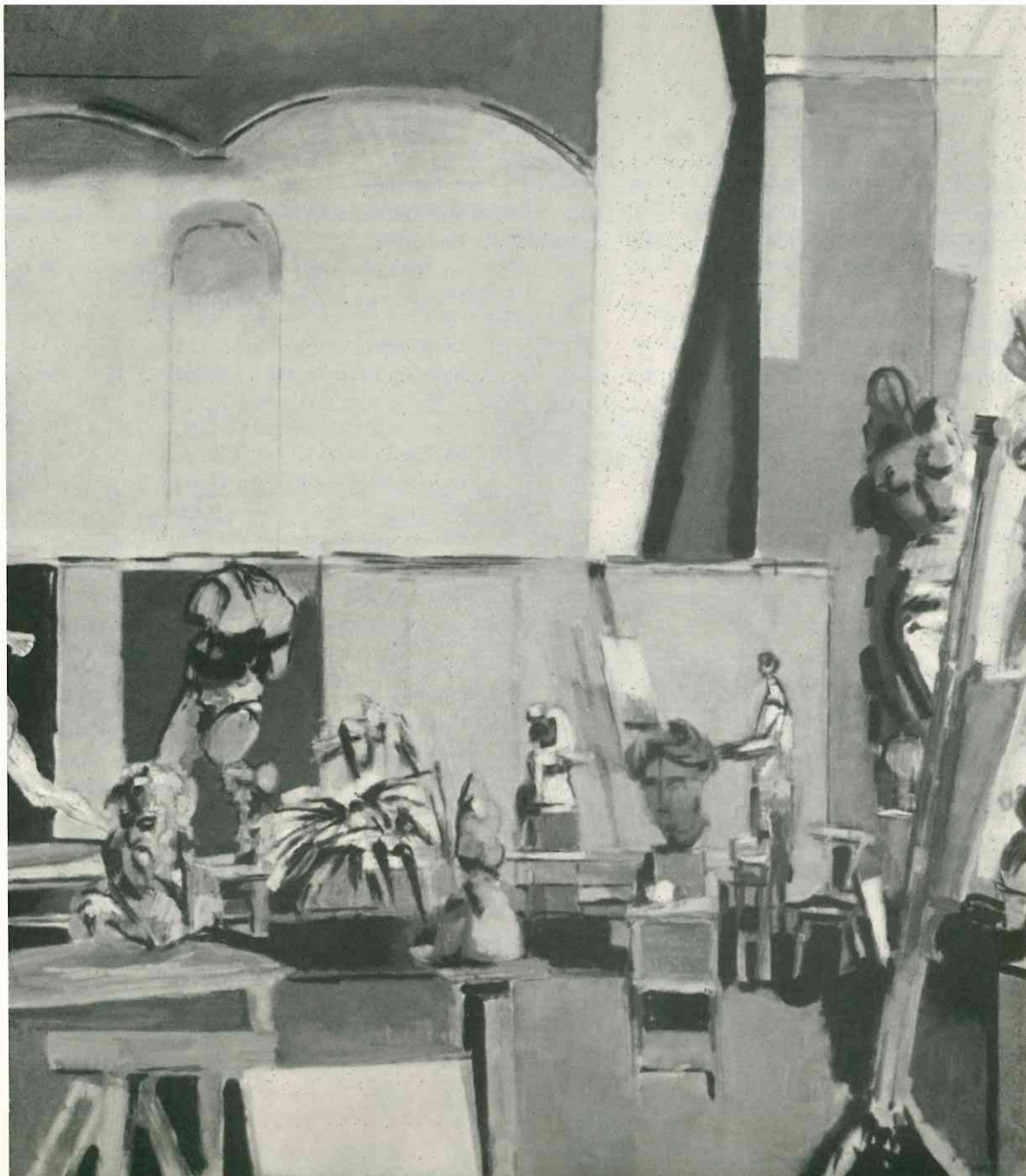
**'The Art of Today' Exhibition**

A group of pictures from the collections of the late Sir Edward Marsh and Mr Howard Bliss.

An Exhibition of Contemporary Paintings which covers a period from 1910 to 1953 and also shows the differing tastes of two well known Collectors, both of whom were on the Committee of the Contemporary Art Society at the same time.

John Armstrong, Barnett Freedman, H. Gaudier Brzeska, Mark Gertler, Charles Ginner, Lawrence Gowing, Duncan Grant, Robin Ironside, David Jones, Henry Lamb, Wyndham Lewis, Lord Methuen, Henry Moore, Cedric Morris, Rodrigo Moynihan, John Nash, Paul Nash, William Nicholson, John Piper, James Pryde, William Roberts, Matthew Smith, Gilbert Spencer, Stanley Spencer, Rex Whistler, Christopher Wood.

Robert Medley  
*The Antique Room*  
60 x 50 in.  
'Figures in their  
Setting' Exhibition





Loans made by the C.A.S. (*continued*)

Norman Adams, Jankel Adler, John Craxton, Oscar Dalvit, William Gear, Patrick Heron, Edgar Hubert, J. Hull, Leslie Hurry, Charles Murray, William Scott, John Tunnard, Jan le Witt, Kenneth Wood.

**To Newcastle upon Tyne (Laing Art Gallery)**

***Coronation Exhibition***

Leonard Appelbee, Francis Bacon, Edward Burra, Jacob Epstein, H. Gaudier Brzeska, William Gear, Mark Gertler, Leslie Hurry, Cedric Morris, Paul Nash, Pic, William Scott, Gilbert Spencer, John Tunnard, Jan le Witt, Kenneth Wood.

**To Nottingham**

***Coronation Exhibition***

Vanessa Bell, Brynhild Parker, Lady Patricia Ramsay

**To Sheffield**

***February to December 1953***

Norman Adams, Jankel Adler, W. Barns Graham, Paul Feiler, William Gear, Patrick Heron, Edgar Hubert, K. Lawson, Charles Murray, Pic, William Scott.

***'Famous British Women' Exhibition***

Vanessa Bell. 'Zinnias'

**Occasions which were of interest to members during the period 1952-3**

**2 February**

The Collection of French Impressionists belonging to Lord Radcliffe.

Dr Roland's collection of Contemporary Painting at the Hampstead Artists' Council.

**19 March**

Evening Party at the Tate Gallery '17 Collectors' Members of the C.A.S. Committee.

**23 April**

Special Evening Private View of 'Fifty years of Dutch Painting' at the Redfern Gallery.

Dinner and Concert at the Dutch Club.

Special view of Sculpture by Emilio Greco and paintings by Guido Pajetta at Roland, Browse and Delbanco.

**13 July**

Visit to Long Crichel, Dorset, to see the Collections of Contemporary Paintings belonging to Mr Raymond Mortimer, Mr Eardley Knollys, and the Hon. Edward Sackville-West.

The Collection of Old Masters at Kingston Lacy belonging to Mr Banks.

The Pitt-Rivers Museum.

**18 September**

Visit by boat to Tilbury to see S.S. *Oronsay*

**24 September**

Evening Party at the Tate Gallery to see the Exhibitions of Degas and Epstein.

**3 March**

Evening Party at the Tate Gallery to see the Art of Mexico.

**9 April**

Special Evening Private View of Sculptures by Rodin at Roland, Browse and Delbanco.

**5 May**

A Reception by the Committee of the C.A.S. and the Directors of the Leicester Galleries to allow members to see the Sir Edward Marsh bequest to the Society.

**6 May**

Special Evening Private View of Sculptures by Giacomo Manzu at the Hanover Gallery.

**18 May**

Evening Party at the Tate Gallery for a preview of the Arts Council's Exhibition of Paintings and Drawings of Graham Sutherland.

**12 and 13 June**

Visit to the Private Collection of Mr Raymond Mortimer.

**24 June**

Invitation by the Slade Society to a Criticism by Sir Colin Anderson and Mr Eric Newton followed by a buffet supper served in the Slade School.

**19 October**

Special Evening Private View at Messrs Arthur Tooth & Son of paintings by Lansky.

**4 November**

Evening Party at the Tate Gallery for a preview of the Society's 'Figures in their setting' and also the Arts Council's 'Exhibition of Replicas of Yugoslav Medieval Paintings'.

**9 November**

Evening Preview of paintings of Santomaso and sculpture by Marlow Moss at the Hanover Gallery.

**1 December**

A Sherry Party at the Redfern Gallery. Preview of the Exhibition of Emigré Russian Painters in Paris (1912-25).

**7 January 1954**

In collaboration with the Arts Council and the B.B.C. an Evening Preview of the Dufy Exhibition at the Tate Gallery, and a film show.

# The Contemporary Art Society / Revenue Account

## Comparative Figures for 1951

General Fund	Foreign Fund	Prints & Drawings Fund
£ s d	£ s d	£ s d
2748 6 6	5 4 0	43 5 0
122 11 10	58 14 2	—
3 15 1	—	—
57 15 1	—	—
3 6 2	—	—
2935 14 8	63 18 2	43 5 0
2108 0 0	—	62 4 0
1240 13 7	—	—
—	—	—
3348 13 7	—	62 4 0
—	63 18 2	—
412 18 11	—	18 19 0

## For the year ended 31 December 1952

General Fund	Foreign Fund	Prints & Drawings Fund
£ s d	£ s d	£ s d
2587 3 7	5 5 0	35 18 0
125 16 8	59 1 10	—
12 6 8	—	—
—	—	—
—	—	—
2725 6 11	64 6 10	35 18 0
1172 17 6	—	208 1 0
1661 9 6	—	—
189 9 2	—	—
3023 16 2	—	208 1 0
—	64 6 10	—
298 9 3	—	172 3 0

### Income

Subscriptions (including Refund of Income Tax on Deeds of Covenant)  
Interest on Investments (Gross)  
Interest on Deposit  
Sale of tickets for parties, film show, etc., less expenses  
Sundries

### Expenditure

Purchases  
Expenses  
Cost of exhibitions and expenses of parties, expeditions, etc., less sale of tickets

### Surplus or Deficit

Surplus  
Deficit

Note: (1) Auditors' Fee £42 (2) The Members of the Committee receive no Emoluments



# The Contemporary Art Society / Balance Sheet 31 December 1952

1951				1951			
Accumulated Funds				Current Assets / Investments at Cost			
£	General Fund	£ s d	£ s d	£	General Fund	£ s d	£ s d
6357	Balance at 1 January 1952	5444 4 3		400	500 National Savings Certificates	400 0 0	
	Less:			1450	£1452 12 11 3½% War Stock	1450 9 6	
413	Deficit for year	298 9 3		2479	£2500 3% Defence Bonds	2478 10 6	
	Transfers to:						
200	Prints and Drawings Fund	---					
300	Foreign Fund	---					
			5145 15 0	1431	£1431 8 7 3½% War Stock	1431 8 0	
5444				298	£300 3% Defence Bonds	297 12 0	
				6058	(Market Value £5716)		6058 0 0
	<b>Foreign Fund</b>						
1973	Balance at 1 January 1952	2336 9 8			<b>Cash at Bank</b>		
63	Add Surplus for year	64 6 10		415	General Fund: Current Account	116 15 0	
300	Transfer from General Fund	---		700	General Fund: Deposit Account	700 0 0	
			2400 16 6	607	Foreign Fund: Current Account	671 16 6	
2336						1488 11 6	
	<b>Prints and Drawings Fund</b>				Less Prints and Drawings Fund, Current Account overdrawn	19 10 3	
19	Deficit for year	172 3 0		153			
28	Less Credit Balance at 1 January 1952	152 12 9		(Credit)			
(Debit)				1875			1469 1 3
200	Transfer from General Fund	---			C. S. Anderson } Members of Peter Meyer } the Committee		
			19 10 3				
153							
(Surplus)							
£7933			£7527 1 3	£7933			£7527 1 3

Note: No value has been included in the Balance Sheet for Pictures, etc., purchased by or presented to the Society, and temporarily retained pending presentation to Art Galleries, etc.

## Report of the Auditors to the Members of the Contemporary Art Society

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Society so far as appears from our examination of those books. We have examined the above Balance Sheet and annexed Revenue Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the said Accounts give the information required by the Companies Act, 1948, in the manner so required and the Balance Sheet gives a true and fair view of the state of the Society's affairs as at 31 December 1952 and the Revenue Account gives a true and fair view of the net deficit for the year ended on that date.

Gérard van de Linde & Son, Chartered Accountants, Auditors, 4 Fenchurch Avenue, London EC3, 30 October 1953

## **Future occasions of interest to members in the Spring of 1954**

### **11 March**

The Directors of the Redfern Gallery have been kind enough to invite our members to another Sherry Party. On this occasion there will be an exhibition by Pierre Dumont. Pierre Dumont was born at Rouen in 1884 and died in the Mental Asylum of St Anne in 1936. He worked with Monet, Villon, Utrillo, Vlaminck, and Luce. He founded 'La Société Normande de Peinture Moderne' and organized 'La Section d'Or'.

Members should apply to the C.A.S. for a personal invitation card.

### **20 March**

A visit to a Private Collection.

Invitation cards only available to members of the Society.

Mrs Oliver Parker has kindly invited members of the Society to visit her house near Regents Park which was built by Nash, who was also responsible for the interior, and to see her collection of modern French Paintings.

Members should apply to the C.A.S. for an invitation card and say whether they prefer the early or late afternoon.

### **10 June**

An evening party of outstanding interest. A preview of the Goya drawings from the Prado will be in the Ballroom of 4 St James's Square (by courtesy of the Arts Council).

It is hoped that some Spanish musicians will give a recital.

A further announcement will be sent later but this preliminary announcement is made so that members will know in good time about a unique occasion.

## Speech by the Acting Chairman, Sir Colin Anderson

at the Annual General Meeting on 15 December 1953

Our Chairman, alas, is unable to be here today, for reasons which we all deplore and which will, I know, gain him our unanimous sympathy. He is in hospital, following an operation.

### Sir Edward Marsh

In speaking for the Chairman there is one first and overwhelming duty before me, for this is our first Annual Meeting since the death of Sir Edward Marsh and I must ask you all to stand with me in tribute to him. I know quite well that he would not have wanted us to be too solemn on his account, but really, in spite of our published symposium in his name and in his honour (which we owe to the imagination and drive of Denis Mathews), it must here and now be recorded that Eddie Marsh *was* the C.A.S. as much as one man can be the soul of a corporate body. I shall say no more of him today than that; but I know that will not prevent us from going on thinking of him with as much affection as ever. Of his works there remains much to be said. His complete collection – with some few exceptions – was bequeathed to us and has been shown at the Leicester Galleries. It then toured various important centres outside London and it is now back, exercising a magnetic attraction upon the directors of many public galleries, who are now visiting us here to register their applications for an allocation from the Marsh collection.

May I digress here to remark how vividly this collection, some pictures from which we took care to hang here today, shows the speed at which the contemporary style has changed. To the younger visitors the Marsh collection had

an old-masterish assurance which, for some of them, was a surprise and even something of an anti-climax. Let this not blind anyone to its importance.

### Figures in their Setting

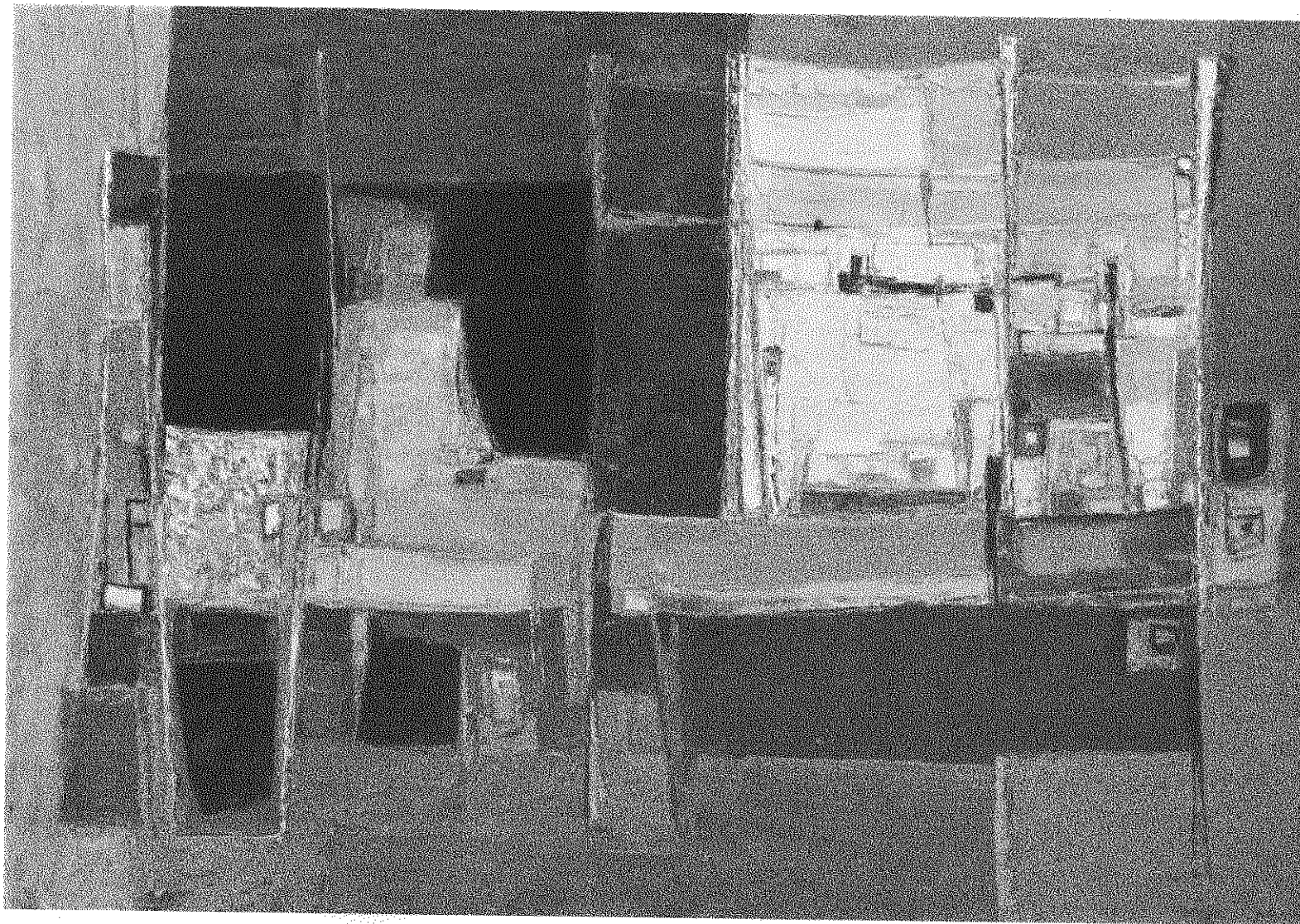
The exhibition itself has been a great success from several points of view. Already we have sold over 3500 catalogues, and on each such sale a tiny tinkle (albeit only of copper) might have been heard dropping into our coffers. The exhibition has helped a large number of artists; it has been the cause of an interesting and valuable public discussion in the Press about the problems of the present state of painting; it has enabled several Public Galleries, in various parts of the British Isles, to buy (or to appear to be about to buy) works of importance which would not otherwise have come their way. The Nottingham Gallery, for instance, has bought the Bateson Mason *Sleeping Fisherman*. Besides all this it has been possible to arrange for the show itself, when it ceases here, to be divided into two travelling exhibitions, which have already been booked to visit a number of important centres – among them Plymouth, Leeds, Liverpool, Sheffield, and Preston.

### The Buyer

Our buyer for the coming year is to be Mr Eardley Knollys, who could scarcely be better qualified for the task. Once upon a time he used to sell pictures, and those of us who remember the enlightened enthusiasm which informed their choice will welcome him as a worthy successor to Mr Eric Gregory, our retiring buyer, some of whose selections are on view here today.



Paul Feiler  
*Harbour Window*  
40 x 60 in.  
'Figures in their  
Setting' Exhibition



**The Committee**

Three of your Committee retire under our rules. Sir Edward Marsh's death covers one such position. The other members retiring are Sir Kenneth Clark and Lord Methuen. I need scarcely say how much we regret their loss.

To Sir Kenneth, of all our Committee now living, we owe a particular debt for the most generous past gifts of pictures – not in ones or twos, but in stacks. This is the time to make public acknowledgement of our gratitude for that and, we must add, for support in many other ways. We do not intend at this meeting to put forward any new nominations for the Committee, but we will keep this under active consideration and take such action as seems best.

We have been given pictures by two other benefactors, one of them, a foundation Committee-member of the C.A.S., Mr Paul Maze, has given us an important work of Marchand – a figure study. The other, a present Committee-member, Mr Howard Bliss, has given us a picture by Norman Adams. May we add to our thanks for both these generosities an additional word of gratitude to Mr Bliss for his lending us, from his own collection, so many paintings.

I cannot express in detail our thanks to those who, in one way or another, have this year provided opportunities of pleasure in seeing pictures, buildings, or even (should I whisper it?) ships. I will content myself by particularizing those to whom such events have meant the greatest personal upheaval – those private collectors who have opened to us

their homes. To Lord Radcliffe, to Mr Mortimer (our Chairman), Mr Eardley Knollys and Mr Sackville-West, and to Mr Bankes we owe this special kind of thanks. Those of them who have wives will, we hope, divert a large share of our thanks in their direction. It is no little thing to welcome a horde of strangers into one's home – come wet, come fine; but the fact remains that, as visitors, we all enjoy such occasions with a particular kind of enthusiasm.

A new social event in our year has been the invitation to the C.A.S. from the Students' body of the Slade School, not only to take part in, but also to provide half the audience at an evening discussion of their current work. As one of those who took part in the discussion (Mr Eric Newton kindly undertook to be the other) I found the evening rather a strain. But this didn't prevent its being enjoyable, even for me, and it was a great privilege for many of us just to be able to walk about the Slade.

Finally, on behalf of the C.A.S., I must thank the Trustees of the Tate Gallery for continuing to give us harbour here, a liberal act on their part, which greatly helps us to do our job to good effect.

Stanley Spencer  
*Study for Apple Gatherers*  
The Sir Edward Marsh bequest

Giacomo Manzù  
Susanna  
Foreign Fund contribution

Alan Reynolds  
*The Poet goes Poaching*  
Special purchase  
*'Figures in their Setting'*

### *The Contemporary Art Society*

*Patron:* Her Majesty Queen Elizabeth the Queen Mother

*Executive Committee:* Raymond Mortimer, *Chairman*  
Sir Colin Anderson, *Hon. Treasurer*  
E. C. Gregory, *Hon. Secretary*  
Edward Le Bas, R.A.  
Lord Methuen, A.R.A.  
Sir Philip Hendy  
W. A. Evill  
Eardley Knollys  
Hugo Pitman  
A. E. Popham  
Howard Bliss  
Mrs Cazalet Keir  
Lorraine Conran  
Sir John Rothenstein, C.B.E.  
Eric Newton  
Peter Meyer

Merlyn Evans  
*Wharfside construction, evening*  
The Buyer's Purchase

*Assistant Secretary:* Denis Mathews  
*Hon. Assistant Secretary:* Elizabeth Bryant