

The

Contemporary

Art

Society

Annual Report 1955-56

The Contemporary Art Society, Tate Gallery, Millbank SW1

Patron

Her Majesty Queen Elizabeth the Queen Mother

Executive Committee

Raymond Mortimer (Chairman)

Peter Meyer (Hon. Treasurer)

Loraine Conran (Hon. Secretary)

Sir Colin Anderson

Sir Philip Hendy

W. A. Evill

E. C. Gregory

Eardley Knollys

Howard Bliss

Mrs. Cazalet-Keir

Sir John Rothenstein, C.B.E.

Eric Newton

Mrs. Oliver Parker

A. B. Lousada

Dr. Alastair Hunter

Organising Secretary

Pauline Vogelpoel

Chairman's Report

The cheerful report on the year 1956 that I am privileged to offer you is defaced by one black spot: Mr. Denis Mathews, who had been our Assistant Secretary for ten years, resigned in the Spring. He wished to give all his time to painting, and as I greatly admire his gift I must applaud as well as regret his decision. By his enthusiasm, enterprise, tact and imagination as well as by his patient industry he did far more than anybody else to revive this Society, and on your behalf I wish to express the deepest gratitude. The Committee elected in his place as Organising Secretary, Miss Pauline Vogelpoel, who had been working as his assistant: her abilities have already proved even greater than we had hoped. She is now receiving some valuable help from Mrs. Meninsky.

The Exhibition of paintings and sculpture depicting "The Seasons", which had been organised by the Society, was housed in the Tate by the generous permission of the Director and Trustees. Forty-four painters and thirteen sculptors accepted our invitation. Their works attracted nearly thirteen thousand visitors. The Sub-Committee appointed for the purpose, purchased for the Society paintings by Josef Herman, Patrick Heron, Derek Hill, Mary Kessell and William Scott, and bronzes by Reg Butler, F. E. McWilliam and Bernard Meadows. We gave grants to the Tate Gallery and eight provincial museums towards their purchase of paintings by John Armstrong, Michael Ayrton, Robert MacBryde, Bateson Mason, Mary Potter, Ceri Richards, Adrian Ryan, Jack Smith, Ruskin Spear, William Townsend and Carel Weight. We even helped the Arts Council to acquire a bronze by Lynn Chadwick and paintings by Keith Vaughan and Victor Wiling. Absurd, you may think, that a small Society with limited resources should use these to bolster the Arts Council which is enormously richer. Personally I feel that the Arts Council should have blushed to invite our help. We gave it as ungrudgingly as possible, and I should like to hope (but cannot) that the Council may be shamed by our generosity into allotting a much larger fund for the purchase of works of art.

Apart from this exhibition we presented ninety works to seventy-two museums in the United Kingdom, and twenty-three others to fourteen in

the Commonwealth. These included works not previously distributed from the Edward Marsh bequest. We held three exhibitions in the provinces of works belonging to the Society, and lent works to twelve other exhibitions as well as to three hospitals and three educational institutions.

The purchaser for the year, Mr. Loraine Conran, bought for us pictures by Peter Coker, Alan Davie, Merlyn Evans, Frederick Gore, Anthony Gross, William Hallé, Peter Kinley, Denis Wirth-Miller, Russell Platt, Adrian Ryan, Jack Smith, Keith Vaughan and Michael Wishart.

I wish to express the deep gratitude of the Society to Mrs. Cazalet-Keir, who was for many years a valued member of our Committee: she has presented to us a painting by Ceri Richards. We are most grateful also to Mr. Robin Howard, who has lent us a splendid group of five bronzes by Rodin.

We held two parties at the Tate Gallery, one for "The Seasons" Exhibition, one for the Braque Exhibition (and this was the largest party we have ever had, a great initial success for our new Organising Secretary). We were privileged to visit five private collections, by the kindness of Lord and Lady Radcliffe, Sir Colin and Lady Anderson, Mr. John Fremantle, Mr. and Mrs. Hart, and Sir Kenneth and Lady Clark. We all enjoy these treats, I think, more than any others, and I wish only that there could be more of them. Then there were two parties generously given for us, by the Marlborough Gallery for the Fontanarosa exhibition, and by the Zwemmer Gallery for the Francis Bott exhibition.

This year has brought 335 new members, as compared with 150 in 1955. Once again I appeal to each one of you to find at least one new member. It is only by enlarging our membership that we can increase the proportion of our income that goes to the purchase of works of art.

Finally, there are changes in the committee of the Society, Mr. Edward le Bas, after helping us a great deal as a purchaser and member of sub-committees, has resigned, but not, I hasten to say, from any difference about policy. We were pleased to welcome three new members to the Committee: Mrs. Oliver Parker, Dr. Alastair Hunter, and Mr. Anthony Lousada. And I have resigned the Chairmanship, to which Sir Colin Anderson has been elected. He served the Society as Treasurer for many years, and it is most fortunate that so busy, experienced, sagacious and enthusiastic a figure should have been prepared to assume this new responsibility. My reason for resigning is simple. Everything I know about the history of taste convinces me that nobody is a good judge of the art produced by persons younger than himself by thirty years or more. A Society that exists to encourage contemporary art should therefore, I am convinced, be managed by persons under sixty: and the Committee has passed a motion which I proposed that henceforward no chairman should remain in office for more than five years. (The new chairman, I may say, was a strong supporter of this motion). Nevertheless I have gratefully agreed to the kind invitation of the Committee to remain one of its members. This is illogical, but my interest in the work of the Society has proved stronger than my attachment to logic.

The Treasurer's Report

I think I should start this, my first report as Honorary Treasurer, by explaining that although the Chairman deals with our activities during 1956, the accounts which I am presenting, and on which I have to comment, cover 1955. That is why I can take no credit for the fact that they show the very satisfactory profit of £482.6.8. Some of you may think that it is not our business to make a profit, but you will

remember that 1955 was a year in which we did not mount an exhibition of our own, and since the date of the balance sheet we have been able to use the 1955 profit in making purchases from the "Seasons" exhibition.

In 1955 as in the previous year we spent about £3,000, divided almost equally between pictures and running expenses. We bought twenty-three pictures for £1,384 and also made a grant of £200 to the Tate Gallery to help them to purchase two important paintings by Ben Nicholson. Our running expenses came to £1,593, and in these days of ever mounting costs, the Secretary is to be congratulated on keeping them at this modest level.

Moreover, we obtained from various provincial galleries a considerable refund of expenses incurred in connection with the exhibition of "Figures in Their Setting" in 1954 and it is this which is largely responsible for the surplus on the year.

With regard to our income, we made a profit of over £150 on parties, notably those in the Tate Gallery for the exhibitions of Gauguin and Ben Nicholson: and the persuasive powers of our new Organizing Secretary have been responsible for the collection of arrears of subscriptions from a number of members and subscribing galleries, which accounts for the increase over last year's figure.

It is this which leads me to remind members that they would save trouble for themselves and incalculably more time, trouble and expense for us if they would sign a Banker's Order so that their subscriptions could be paid regularly and promptly. They would also benefit the Society at no cost to themselves if they would enter into a Deed of Covenant. I understand that some of our members fight shy of these forms, which we produce so regularly, because they feel they are part of the incomprehensible mysteries of high finance. However, we are including them once again in the Annual Report together with a simple explanation of what they mean and why we want them. I would ask all members who have not already done so to fill them both in and return them to us as quickly as they possibly can.

Purchases 1956

Buyer: G. L. Conran

Peter Coker Landscape, Barbizon
Alan Davie In the Face of the Witch
Merlyn Evans Window by Night
Frederick Gore Olive Trees at Alpilles
William Hallé Landscape Kent
Peter Kinley The Grey Tower 1954
D. Wirth-Miller Landscape 1956
Russell Platt Interior
Adrian Ryan Goat's Meat
Jack Smith The Pink Shirt
Keith Vaughan Woodman in a Clearing
Michael Wishart Lac d'Annecy
Anthony Gross The "Le Boulvé Suite" (set of eight etchings)

Purchases from "The Seasons" Exhibition

The Exhibition Sub-Committee purchased the following works from the Society's exhibition at the Tate Gallery:

Paintings

Josef Herman Autumn Idyll
Patrick Heron Winter Harbour
Derek Hill The Season of Thaw
Mary Kessell Winter Wood
William Scott Winter Still Life

Sculpture

Reg. Butler Torso (Summer) Bronze
F. E. McWilliam The Seasons Bronze
Bernard Meadows Spring Bronze

Presented to the Society

Ceri Richards "Orange" Presented by Mrs. Cazalet-Keir

Loans to the Society

Rodin Five Bronzes Lent by Robin Howard, Esq.
Charles Murray Paintings Lent by Mrs. Charles Murray

Loans made by the Society

The Society has been pleased to be able
to lend works from amongst its acquisitions, as follows:

To the Arts Council

10 English Painters 1925-1955 (Edinburgh) John Piper, Ceri Richards
6 Young Painters (Cheltenham, Nottingham, Falmouth, Harrogate,
Carlisle, Newcastle) Martin Froy, Derrick Greaves
Keith Vaughan Exhibition (Huddersfield, Bristol, Cambridge)

To the British Council

Venice Biennale 1956 (British Pavilion) John Bratby
International Open-Air Exhibition of Sculpture (Paris) Bernard Meadows
Contemporary British Art (Oslo and Copenhagen) Josef Herman

Loans to Colleges and Hospitals

The Society has continued to lend small exhibitions
to the following educational bodies and hospitals:

Architectural Association
British Electricity Authority Training Centres
Hereford School of Art
Napsbury Hospital
Royal Marsden Hospital
National Hospital for Nervous Diseases

Exhibitions to which the Society has lent

Whitechapel Art Gallery, Merlyn Evans Exhibition
Hatton Art Gallery, Newcastle, Keith Vaughan Exhibition
Scarborough Art Gallery, John Piper Exhibition
Venice Biennale (Irish Pavilion), Louis le Brocqy
Finsbury Art Group, Annual Show, Stella Steyn
Society of the Four Arts, Palm Beach, and in Cuba,
"Contemporary British Painting",
Francis Bacon and Alan Reynolds

Contemporary Art Society Special Exhibitions

A number of complete exhibitions from the Society's stock
were specially arranged for hire and loan to the following bodies:

Basildon Civic Arts Society
Bournemouth Arts Club
Castle Museum, Norwich

Artists represented:

Eric Atkinson, Jacob Bornfriend, Reg. Butler,
Prunella Clough, Peter Coker, John Craxton, Roger de Grey

Peter Dunbar, Paul Feiler, D. Hamilton-Fraser,
Duncan Grant, Lawrence Gowing, Ivon Hitchens, Peter Kinley,
F. E. McWilliam, D. Wirth-Miller, Henry Moore,
Winifred Nicholson, Eduardo Paolozzi, Victor Pasmore, Mary Potter,
Peter Potworowski, Anne Estelle Rice, Leonard Rosoman,
Adrian Ryan, Stella Steyn, Graham Sutherland, Keith Vaughan.

Grants In Aid to Galleries

Certain galleries took advantage of the Society's offer of assistance
in the purchase of works from "The Seasons" exhibition for which
their gallery funds were insufficient:

John Armstrong Spring and Winter Glasgow
Michael Ayrton Summer Dudley
Robert MacBryde Still Life Nottingham
Bateson Mason The Seasons Camberwell
Mary Potter Burning the Leaves Swindon
Ceri Richards Cycle of Nature Tate Gallery
Adrian Ryan Summer Landscape Plymouth
Jack Smith Winter Plymouth
Ruskin Spear Spring at Rottingdean Dudley
William Townsend Winter, Hexden Channel Birmingham
Carel Weight Winter Plymouth

Arts Council

The Society extended this assistance to the Arts Council
who acquired the following works—

Paintings

Victor Willing Winter Machine
Keith Vaughan September

Sculpture

Lynn Chadwick The Seasons Bronze

Pictures and Sculpture Presented to Art Galleries during 1956

Tate Gallery

Roger Fry Still Life oil
John Bratby Still Life with Chip Fryer oil
Henry Lamb The Mourners oil
Reg. Butler Studies for Heads of Watchers water colour

Aberdeen

Francis Bacon Study 1951 oil

Bath

Jacob Bornfriend Kitchen Dresser oil

Batley

George Charlton Siege of Lille drawing

Belfast

Colin Middleton Give Me to Drink oil

Bilston

Therese Lessore Waiting to Jump water colour

Birkenhead

Bernard Meadows Reliefs on a Cock Theme bronze
Raymond Mason Paris Facade water colour

Birmingham

Paul Feiler Atlantic Coast oil

Blackpool

Phyllis Bray Still-life oil

Blackburn

Brynild Parker Portrait oil

Bootle

Adrian Ryan Self-portrait oil

Bradford
Geoffrey Tibble Man Thinking oil

Brighton
Bernard Dunstan Cottage Bedroom oil

Bristol
Lawrence Gowing Decaying Apples oil

British Museum
John Nash Path through the Wood water colour

Bury
John Armstrong Still-life oil
Gerard Chowne Late Afternoon water colour

Camberwell
Donald Hamilton Fraser Red Landscape oil
Robert Colquhoun Drummer lithograph

Cardiff (National Gallery of Wales)
Ceri Richards Homage to Beethoven oil
Martin Bloch Down from Bethesda Quarry oil

Carlisle
Ethel Walker Two Figures drawing

Cheltenham
Andre Marchand Woman Reading oil

Derby
Alan Reynolds Winter Saga water colour

Darlington
John Armstrong Sketch for a Decoration oil

Doncaster
Bernard Meninsky The Purple Dress oil

Dudley
Michael Rothenstein Design with Blue Background oil

Dumfries
Victor Willing Head of Girl oil

Dundee
John Duncan Ferguson "Joan" oil

Eastbourne
Roland Pitchforth The Ferry water colour

Glasgow
Peter Dunbar Sea Shore oil

Halifax
Henry Moore Woman with Cat collotype

Harrogate
Mark Gertler Still-life oil
Mary Potter Pier oil

Hastings
Muirhead Bone Rocks, Falmouth drawing

Hereford
Eric Atkinson St. Paul's oil

Hove
Elliott Seabrooke Mountain and Lake oil

Huddersfield
Robert Medley The Antique Room oil

Hull
Henry Moore Woman in Ladderback Chair bronze

Kettering
Ivon Hitchens Landscape oil
John Barrow The Cliff Path drawing

Leamington Spa
Paul Maze Still Life oil

Leeds
Alan Reynolds Oasthouses oil

Leicester
Raymond Leguelt Bocage oil

Lincoln
Walter H. Nessler Sevres oil

Liverpool
Victor Pasmore Motif in Indian Red and Mustard oil
Bernard Meninsky The Bathers oil

Manchester (City Art Gallery)
Keith Vaughan Assembly of Figures oil

Manchester (Rutherford Loan)
Ceri Richards Horse and Rider water colour

Manchester (Whitworth Museum)
Stanley Spencer Landscape water colour
Charles Ginner The Alhambra drawing

Mansfield
Gerard Chowne House and Field water colour

Merthyr Tydfil
Robert Ihlee Workers Resting drawing

Middlesbrough
Lynton Lamb Park Scene oil

Newark
Vanessa Bell Farm oil

Newcastle (Laing Art Gallery)
Charles Cundall Hamburg Docks oil

Newcastle (Hatton Art Gallery)
William Roberts The Goats oil

Newport
Barnett Freedman Illustration to Goethe's "Faust" water colour
Tom Monnington The Tree drawing

Northampton
William Roberts Sea Bathers water colour

Nottingham
Donald Hamilton Fraser Still-life with Cherries oil
William Hayter Wizard etching

Norwich
Ivon Hitchens Red Landscape 1955 oil

Oldham
John Craxton Beach Scene oil

Oxford (Ashmolean)
W. R. Sickert Self Portrait drawing

Plymouth
Alan Reynolds The Poet goes Poaching oil

Preston
E. Hawthorne Street Scene oil

Rochdale
Hamish MacPherson Puma drawing
William Knight Umbrian Landscape water colour

Rugby
John Craxton Standing Figure gouache
Wyndham Tryon Siegfried's Funeral March water colour

Salford
Graham Sutherland Thornhead oil

Scarborough
Kyffin Williams Y Garn and Foelgoch oil
Mary Kessell Woman with Veil drawing

Sheffield
Derrick Greaves Venice in the Rain oil

Southampton
Donald Hamilton Fraser Beach with Cloubanks and Cliffs oil

Stalybridge
Tom Monnington Head of Woman drawing
Eduardo Paolozzi Head bronze

Stoke-on-Trent

Ronald Searle Martinique Dancers drawing
Mervyn Peake Two Studies of Girls drawing

Swansea

Kyffin Williams Highgate Schoolboy oil

Swindon

David Tindle Teazle oil

Wakefield

Anne Estelle Rice The Bouquet oil

Wolverhampton

Charles Hattemore Anemones oil

Worksop

Edmond Kapp Paris Scene oil

York

Leonard Rosoman Taverna la Fenice oil

AUSTRALIA**Adelaide**

Edward Burra The Birds water colour

John Minton Cornish Landscape water colour

Brisbane

Roger de Grey Hills at Hadlow oil

Melbourne

Josef Herman Burgundian Scene oil

Perth

Ceri Richards Pianist and Dancer oil

Reg. Butler Studies for an Alternative Scheme water colour

NEW ZEALAND**Auckland**

Lawrence Gowing Window at Roquebrune oil

Nelson

Anthony Gross Three Tunny Fish oil

Kenneth Wood Essex Landscape water colour

Dunedin

Elliott Seabrooke Trees and House oil

CANADA**Montreal**

Mary Potter Still Life oil

London, Ontario

Duncan Grant Still Life (Anemones) oil

Toronto

William Scott Still Life oil

Vancouver

Terry Frost Blue Movement oil

Andre Lhote Harbour Window oil

Hamilton

C. R. W. Nevins Cornish Landscape oil

Walter Bayes Low Water, St. Valery oil

SOUTH AFRICA**National Gallery, Cape Town**

Merlyn Evans Wharfside Construction oil

Basil Jonzen Stuffed Hawk oil

Graham Bell Outskirts of a Town water colour

Kimberley

Henry Moore Standing Figures collotype

Clifford Hall Theatrical Dressmaker water colour

Graham Bell Hilly Landscape water colour

BRITISH WEST INDIES**Barbados**

Derek Hill Prefabs at Blackheath oil

Deed of Covenant

I
of

hereby covenant with the Honorary Treasurer of
the Contemporary Art Society,
that I will during the term of seven years from

.....
or during my life (whichever period shall be shorter)
pay to the said Society each year such a sum as
will after deduction of Income Tax at the current
rate amount to the sum of

.....
from my general fund of taxed income so that
I shall receive no personal or private benefit
from the said annual payments.
In witness whereof I have hereunto set my
hand and seal this

.....day of.....

one thousand nine hundred and fifty.....

Signed, sealed and delivered by the above-named

In the presence of

Name

Address

Occupation

Signature

Name

Address

Occupation

Signature

Order to Bankers**Contemporary Art Society**

Date

Bankers

Branch

Please place to the credit of
The Contemporary Art Society
at Coutts and Co., 440 Strand, W.C.2,
on receipt of this order
and on the same date in each year the sum of

.....(£ : :)

2d. Stamp

Signature

Name
(Clearly written in capitals and stating whether
Mr., Mrs. or Miss)

Address

This order should be sent to the Organising
Secretary, C.A.S., The Tate Gallery, S.W.1.

The advantages of Signing a Banker's Order

For you:

You do not have to send
your subscription each year—
your bank does it for you.
You do not risk failing to
get invitations to parties because
your subscription is overdue.

For us:

We get your subscription promptly
which may avoid our paying
overdraft charges.
We save the time, trouble and
expense of sending you a reminder.

What is a Deed of Covenant?

It is only a formal promise
to pay your subscription for
the next seven years.
But it means we can get back
almost as much again in Tax
from the Government.

Please complete both if you have not already done so.

The Contemporary Art Society/Revenue Account for the year ended 31 December, 1955

1954	£	s	d
Purchases	1591	14	7
Expenses	1529		
Less Net Refund of Expenses attributable to previous years	292	11	1
Surplus for year			
Deficit of 3			
£3117			

1954	£	s	d
Subscriptions	3025	15	3
(Including Estimated Refund of Income Tax on Deeds of Covenant)			
Interest on Investments (Gross)	169	19	9
Insurance Recovery for damage to sculpture	17	8	0
Surplus on Redemption of Defence Bonds	154	19	7
Sale of Tickets for parties less expenses			
£3368			

1954	£	s	d
Balance at 1 January, 1955	6681	15	6
Surplus per Revenue Account	482	6	8
7164			
22			
390			
12			
3			
£7554			

1954	£	s	d
Accumulated Funds (General and Foreign)	6681	15	6
Balance at 1 January, 1955			
Surplus per Revenue Account	482	6	8
7164			
22			
390			
12			
3			
£7554			

1954	£	s	d
Current Assets	400	0	0
Investments at Cost	2881	17	6
500 National Savings Certificates	1800	0	0
£2884 1 6 3/4 War Stock			
£1800 3/4 Defence Bonds			
£900 3/4 Defence Bonds			
(Market Value £4723)			
Cash at Bank	5973		
Current Account	689		
Cash in Hand	—		
Debtors	251		
outstanding Subscriptions and estimated Income Tax	83		
recoverable on subscriptions			
Payments in advance	334		
£6996			
£7554			

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Payments in advance	334		
£6996			
£7554			

1954	£	s	d
Accumulated Funds (General and Foreign)	6681	15	6
Balance at 1 January, 1955			
Surplus per Revenue Account	482	6	8
7164			
22			
390			
12			
3			
£7554			

1954	£	s	d
Current Assets	400	0	0
Investments at Cost	2881	17	6
500 National Savings Certificates	1800	0	0
£2884 1 6 3/4 War Stock			
£1800 3/4 Defence Bonds			
£900 3/4 Defence Bonds			
(Market Value £4723)			
Cash at Bank	5973		
Current Account	689		
Cash in Hand	—		
Debtors	251		
outstanding Subscriptions and estimated Income Tax	83		
recoverable on subscriptions			
Payments in advance	334		
£6996			
£7554			

1954	£	s
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