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emporary Art Society Annual Report 1972/3 Tate Gallery Millbank London SW1

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CONTEMPORARY ART SOCIETY

The Ordinary General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on Monday July 16, 1973 at 6.15 pm (By kind permission of the Director and Trustees).

AGENDA

1. Minutes of the last Ordinary General Meeting to be read and approved.
2. Consideration of Balance Sheet and Income and Expenditure Accounts
3. Appointment of Auditors.
4. Miss Joanna Drew and Mr Bryan Robertson retire from the Committee under Article 41. The following nominations for election to the Committee have been received:

Sir Norman Reid

Mrs Marina Vaizey

5. Any other business.

By order of the Committee

PAULINE VOGELPOEL

Organising Secretary

June 20 1973

Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Peter Meyer	Chairman
The Hon J D Sainsbury	Vice Chairman
Nancy Balfour OBE	Honorary Treasurer
Lord Croft	Honorary Secretary
Bryan Robertson OBE	
Alistair McAlpine	
Alan Bowness	
Joanna Drew	
Alexander Dunbar	
Carol Hogben	
Caryl Hubbard	
Max Gordon	

Pauline Vogelpoel MBE

Organising Secretary

Committee Report for the year ended 31 December 1972

During the year Sir Norman Reid and David Thompson retired from the Committee by rotation. Caryl Hubbard and Max Gordon were elected to the Committee

Sir Norman Reid having stood down for a year is eligible for re-election.

Marina Vaizey was co-opted to the Committee and now comes up for formal adoption.

The principal activity of the Society is to acquire contemporary works of art for presentation to Public Art Galleries in the United Kingdom and the Commonwealth.

The Society's activities during the year resulted in a surplus of £3,492. The accumulated fund amounted to £7,583 at 31 December, 1972.

PETER MEYER

CHAIRMAN

June 20 1973

Chairman's Report

This year for the first time we are sending out the Annual Report before our Annual General Meeting. This means that we shall save the expense of a separate notice and also that the Report will appear much earlier. In the past the Chairman has reported verbally at the meeting on the events of the previous twelve months, but my Statement in future will deal with the same calendar and financial year as the Accounts. On this occasion, therefore, I shall only refer to events between the AGM in June and the 31st December 1972.

The Treasurer will be reporting in detail on the effects of the new subscription rates for museums and members, but I must once again refer to the Government's proposed museum charges. I reported last year that the reason for raising membership subscriptions was primarily to obtain exemption for members from the payment of entrance fees to museums. These fees were originally planned to start on 1st January 1972, but were later postponed until the autumn, when once again they had to be postponed in view of the Government's freeze on prices. I understand that the idea has still not been abandoned, but, in view of the increasing costs of works of art and administrative expenses, we feel that the higher subscriptions are not only justified but essential.

During the second half of the year we were concerned about the impact of VAT on the Society. I had a long correspondence with the Chairman of HM Customs & Excise, who personally examined our case in detail and gave it the most sympathetic consideration. I pointed out that our members obtained no direct benefit from their subscriptions, with the exception of free entrance to museums when charges are eventually introduced, and also the occasional privilege of being able to buy prints at a discount. It was decided that in future we would abandon this last idea, which has not hitherto been particularly successful, and the Customs therefore agreed that members' subscriptions would not be liable to VAT, except to the extent of £1 representing the cost of a museum season ticket, and then only from the time charges are introduced. On the other hand, museums clearly obtain tangible benefits from the gift of works of art and their subscriptions will be taxable from the 1st April 1973. We shall be charging museums this tax as an additional item on whatever their subscription happens to be and we are also having to charge it on tickets for parties and excursions. On the other hand we shall be able to recover VAT paid on our overheads and on the purchase of works of art from dealers and from artists who sell more than £5,000 worth of pictures in a year.

Last year I reported that I had made representations to the Chancellor and Lord Eccles, asking for exemption from estate duty and capital gains tax on gifts and bequests of works of art to the Society without limit as to the amount. I was unsuccessful in this, but as a charity we do still fall within the overall exemption of £50,000.

We were particularly pleased to receive from John Kasmin a group of fifteen paintings and two pieces of sculpture by young artists and are most grateful for this generous gift from one of London's leading dealers. We are also grateful for gifts of a Stanley Spencer drawing from Mr H Ripszam; a Neil Williams painting from Mr Alan Power; paintings by Messenger, Keith Grant and Brian Robb from Mr Benn Levy and Miss Constance Cummings and a work by Krishen Khanna from Mr Anthony Lousada.

In conjunction with the Arts Council at the Hayward Gallery we continued our policy of holding evening parties there and had one in October for the exhibition of Islamic Carpets. We also started having dinners at the Tate Gallery after early evening viewings of important exhibitions — and very good dinners they are. The first one took place during the Charles I exhibition and was so popular that it had to be repeated. This formula gets over the problem of late evening parties at the Tate which have become prohibitive, due to the cost of overtime and insurance, quite apart from the fact that previews are now reserved for the Friends of the Tate.

Other successful parties were held in June for exhibitions at the Royal College of Art and the nearby Serpentine Gallery; also in June at the Whitechapel for Patrick Heron's exhibition, which was preceded by a dinner party in honour of the artist at the Brasserie Benoit in the City; and in October, again at the Whitechapel Art Gallery, for the Arts Council's 1940's exhibition. We also had two special evening showings of the Tutankhamen exhibition in November.

In July we visited the West of England for the second time. The first afternoon was spent in Bristol at the City Art Gallery where we were able to see many of the works presented by the Society. This was followed by a wine party given by the Arnolfini Gallery in their remarkable warehouse. The following day we were fortunate in seeing Mr Jeremy Fry's beautiful house in Bath with its fine collection and then the American Museum where a special lunch was arranged. In the afternoon we were given tea by Howard Hodgkin and his wife in their old farmhouse in Wiltshire, followed by drinks at Dick Smith's house nearby.

In November fifty members spent the weekend in Yorkshire. They started at Leeds City Art Gallery, where they saw a special exhibition of works presented by the Society, and in the evening were entertained to drinks by Mr and Mrs Arnold Burton at their house in the country nearby. On Sunday they visited the potter, Geoff Doonan and went on to Farnley Hall, where Mr and Mrs Hawton Fawkes showed their fine collection of watercolours of the house by Turner. Mr and Mrs Ronnie Duncan then entertained them to drinks before lunch and took them round their interesting collection. Lunch was served in the Orangery at Harewood House, where a special tour was arranged, and in the afternoon Mr and Mrs Stanley Burton showed the party round their fine collection near Harrogate.

In October we paid our first visit to Switzerland. We were handsomely entertained and saw three superb collections in Zurich and another in Bern. We also saw major museums and art galleries in Zurich, Bern, Basle and Winterthur. This was a particularly successful trip, which we hope it will be possible to repeat.

I should like to express our gratitude to all the people I have mentioned for their generosity and the warm welcome which we received everywhere. I should also like to record our thanks to the Organising Secretary for her tireless enthusiasm in not only arranging all these visits and parties but personally going on them herself. I hear nothing but praise on all sides for the endless trouble which she takes.

During the year our buyers were Lord Croft and Mr Alan Bowness, who were allocated £6,000, an increase on the previous year which enabled them to make some interesting purchases. At this meeting Miss Joanna Drew and Mr Bryan Robertson retire from the Committee by rotation. Miss Drew's experience at the Arts Council has been invaluable and it is thanks to her support that we have been able to hold our preview parties at the Hayward. In Mr Robertson we lose one of the foremost champions of contemporary painting, who was frequently our host at the Whitechapel Gallery.

During the year we co-opted Mrs Marina Vaizey to the Committee and she now comes up for formal election. Mrs Vaizey is the distinguished art critic of the Financial Times and has for long been an enthusiastic supporter of the Society. We are also proposing Sir Norman Reid for re-election to the Committee. Sir Norman needs no introduction from me. We have missed him considerably during his enforced absence from the Committee in the last year and we look forward to having him back with us again.

I am extremely sorry to have to report that since the end of the year the Hon John Sainsbury has had to resign as Vice-Chairman owing to pressure of other commitments. I am delighted that he has agreed to continue to serve on the Committee and am most grateful to him for his wholehearted support since I have been Chairman. I am very glad to announce that I have been able to persuade Mr Alistair McAlpine to take his place.

Honorary Treasurer's Report

The first year of the higher subscriptions which were announced at the end of 1971 has brought an increase of £1,600 in income from this source when income tax recoverable on deeds of covenant is added in. During 1972 over 800 members including 220 new ones, paid £4 a year (or £3 under covenant and by bankers order). But at the end of the year there were still some 600 members who had either not amended their Bankers Orders or had not sent their cheques and yet had not told us that they no longer wished to belong to the Society. Many of these have responded to reminders sent out during recent months but we cannot afford to keep on our books the names of those who are not fully paid up. Some of those who are in arrears obviously appreciate the advantages of membership as they still apply for tickets for parties and other outings.

Art galleries and museums have shown themselves ready to pay the higher subscriptions promptly and we are especially grateful to those who have gone above the minimum — as we are to individual subscribers who have done the same. We are also grateful to the art dealers, business corporations and charitable trusts which help us financially, although we wish there were more of them.

The sale of tickets for parties, visits and trips abroad brought in £400 more than in 1971, largely because of the Organising Secretary's energy in arranging so many of these affairs. But the main reason for the increase of nearly £6,000 in income was the sale of the Gaudier Breszka casts and the Phillip King sculpture, both of which were explained by the Chairman in the annual report for 1971/1972. Together these non-recurring items added £4,300 to our revenue for 1972, which explains the year's substantial surplus of nearly £3,500.

Since this unusual bonus arises from the sale of works of art, the money should be used for buying more such works for presentation to public collections, as this is the purpose for which the Society exists. Part of the sum has been invested as a reserve for future years but the extra revenue also encouraged your committee to give each of the two buyers for 1972, £3,000 to spend and to allow at least as much for the buyers for 1973.

Salaries and other expenses inevitably went up once again although the simplified form which has been given to this annual report means that it will cost less than the estimate in the 1972 accounts.

**List of Purchases
or the year 1972**

Buyer: Alan Bowness

W Barns Graham Card Table 1967/69 (oil on hardboard)
 Rita Donagh Untitled drawing
 Roger Hilton Untitled, 1966 (oil on canvas)
 Roger Hilton Lithograph 10/10, 1972
 Gordon House Quarter Arc 1965 (oil on resin panel)
 Patrick Hughes Drawing for Collected Works, part 2, 1972
 Leon Kossoff Children's swimming pool, Friday evening,
 1970 (oil on canvas)
 Henry Mundy Grid and Mesh, 1972 (Acrylic on canvas)
 John Murphy Villefranche (oil on canvas)
 Breon O'Casey Still life (gouache)
 Terence O'Malley Two untitled compositions (gouache)
 Michael Perton Square, circle and triangle 2 (oil on canvas)
 Tom Phillips Untitled 1964 (drawing)
 John Walker Untitled 1972 (drawing)

Buyer: Lord Croft

Garth Evans Frill No 49 (Sculpture)
 Patrick Heron Ceruleum and scarlet, ultramarine with
 emerald and violet edges, February
 1970. (Gouache)
 Howard Hodgkin Two screenprints
 Margaret Mellis Lilac Yellow 1970 (oil on canvas)
 Henry Mundy Study for painting 8, 1971 (drawing and
 coloured inks)
 Jeremy Moon Painting No 15, 1970
 Ceri Richards "Hark: I trumpet etc", 1954 (water-colour,
 ink etc)
 William Scott Five Screenprints - Cups, Bowls and
 Bottles etc.
 Colin Self Contemporary Sculpture (coloured drawing)
 Ian Stephenson Circumspect 2 spray study, 1964 (oil on
 paper with collage)

Bought jointly by Alan Bowness and Lord Croft

Keith Milow Untitled 1972 (Resin)

Gifts to the Society

From Mr John Kasmin: 17 works including paintings by Edward
 Avedisian, Bruce Tippet and John Howlin and sculpture by
 Robertson-Swan.

From Mr Alan Power: "Abstract 1964" (acrylics on canvas) by
 Neil Williams.

From Mr H Ripszám: Two water-colour sketches by Stanley
 Spencer and Ervin Bossanyi.

From Mr Anthony Lousada: "Figure composition" (oil on canvas)
 by Krishen Khanna.

From Mr Benn Levy and Miss Constance Cummings: A group of
 oil-paintings by A J Messenger, Brian Robb and Keith Grant.

**Subscriptions received
from Galleries, trusts and
corporate subscribers as of
31 December 1972**

£	p	
30	00	Aberdeen: Art Gallery and Industrial Museum
50	00	Adelaide, Australia: National Gallery of South Australia
25	00	Agnew, Thomas and Sons Limited
	5 25	Architectural Association
15	75	Auckland, New Zealand: City Art Gallery
20	00	Bath: Victoria Art Gallery
15	75	Batley: Bagshaw Art Gallery
30	00	Belfast: Ulster Museum
30	00	Birkhead: Williamson Art Gallery
110	00	Birmingham: City Art Gallery
	5 25	Birmingham: Barber Institute of Fine Art
15	75	Blackburn Art Gallery
10	50	Blackpool: Grundy Art Gallery
30	00	Bolton: Museum and Art Gallery
15	75	Bolton: Friends of the Museum
15	75	Bootle: Museum and Art Gallery
30	00	Bournemouth: Russell Cotes Art Gallery
30	00	Bradford Corporation Art Gallery
	3 15	Bradford: Friends of the Art Gallery
15	00	Brighouse Art Gallery
15	75	Brighton Art Gallery
15	75	Brisbane, Australia: National Gallery of Queensland
30	00	Bristol Museum and Art Gallery
	5 25	Bristol: Friends of the Art Gallery
10	00	British Council
25	00	British Petroleum Company Limited
30	00	British Museum: Department of Prints and Drawings
25	00	British Steel Corporation
15	75	Bury: Corporation Art Gallery
26	25	Cardiff: National Museum of Wales
	5 25	Carlisle Art Gallery
30	00	Cambridge University: Kettle's Yard Collection
30	00	Cambridge: Fitzwilliam Museum
15	75	Cambridge: Gonville and Caius College
75	00	Canberra, Australia: Art Advisory Board
31	50	Cheltenham Art Gallery
15	75	Christchurch, New Zealand: McDougall Art Gallery
20	00	Christie, Manson and Wood
15	75	Coventry: Herbert Art Gallery
15	75	Darlington Museum and Art Gallery
50	00	Derby Museum and Art Gallery
30	00	Doncaster Museum and Art Gallery
15	75	Dudley Art Gallery
15	75	Dumfries: Gracefield Art Centre
30	00	Dundee Museum and Art Gallery
21	00	Eastbourne: Towner Art Gallery
15	75	Eccles: Monks Hall Museum
30	00	Exeter: Royal Albert Memorial Museum
20	00	Gimpel Fils
35	00	Glasgow University Art Collections Fund

50 00 Glasgow: Art Galleries and Museum
 15 75 Gloucester Art Gallery

 15 75 Hamilton, Ontario: The Art Gallery
 30 00 Harrogate: Corporation Art Gallery
 21 00 Huddersfield Art Gallery
 31 50 Hull: Ferens Art Gallery
 35 00 Hull University: Art Collections Fund

 17 50 Ipswich Museums and Art Gallery
 12 50 Ipswich: Friends of the Art Gallery

 30 00 Kettering Art Gallery
 15 75 Kimberley, South Africa: Humphreys Art Gallery
 20 00 Knoedler and Co.

 15 75 Lake District Art Gallery Trust
 5 25 Leamington Spa Art Gallery
 15 75 Leeds: Temple Newsam House and City Art Gallery
 11 85 Leeds Art Collections Fund
 25 00 Lefevre Gallery
 60 00 Leicester Museums and Art Gallery
 35 00 Leicestershire Education Authority
 30 00 Lincoln: Usher Art Gallery
 30 00 Liverpool: Walker Art Gallery
 31 50 London, Ontario: Public Art Gallery and Museum
 15 75 London University Senate House
 15 50 Luton Art Gallery

 10 50 Maidstone Art Gallery
 50 00 Manchester Corporation Art Gallery
 50 00 Manchester University: Whitworth Art Gallery
 15 75 Manchester: Rutherford Loan Scheme
 6 60 Mansfield Museum and Art Gallery
 20 00 Marlborough Fine Art Limited
 20 00 Mayor Gallery Limited
 35 00 Melbourne, Australia: National Gallery of Victoria
 15 75 Merthyr Tydfil: Cyfarthfa Castle Art Gallery and Museum
 21 00 Middlesbrough: Dorman Museum

 25 00 National Portrait Gallery
 15 75 Nelson, New Zealand: Bishop Suter Art Gallery
 15 75 Newark Museum and Art Gallery
 15 75 Newcastle upon Tyne: The University, Hatton Gallery
 21 00 Newcastle upon Tyne: Laing Art Gallery
 15 75 Newcastle upon Tyne: Friends of the Laing Art Gallery
 15 75 Newport Art Gallery
 30 00 Northampton Art Gallery
 30 00 Norwich City Museum and Art Gallery
 30 00 Nottingham: Castle Museum and Art Gallery

 15 75 Oldham Art Gallery
 31 50 Ottawa, Canada: National Gallery of Canada
 10 50 Oxford: Ashmolean Museum

 100 00 Perth, Australia: National Gallery of Western Australia
 20 00 Piccadilly Gallery

30 00 Plymouth Art Gallery
 50 00 Portsmouth: Cumberland House Museum
 30 00 Preston: Harris Museum and Art Gallery

 25 00 Rayne: The Max Rayne Foundation
 15 75 Reading Museum and Art Gallery
 25 00 Redfern Gallery
 15 00 Rochdale Museum and Art Gallery
 30 00 Rotherham Museum and Art Gallery
 25 00 Rowan Gallery
 30 00 Rugby Art Gallery
 20 00 Rutland Gallery Limited
 15 75 Rye Art Gallery

 100 00 Sainsbury: The Robert and Lisa Sainsbury Charitable Trust
 15 75 Salford Museum and Art Gallery
 50 00 Salford University Art Collection
 15 00 Scarborough Art Gallery
 15 75 Scunthorpe Museum and Art Gallery
 30 00 Sheffield: Graves Art Gallery
 20 00 Sotheby and Co
 26 25 Southampton Art Gallery
 30 00 Southend: Beecroft Art Gallery
 31 50 Southwark: South London Art Gallery
 20 00 E. Speelman Limited
 15 75 Stalybridge: Astley Cheetham Art Gallery
 25 00 Stoke on Trent Museum and Art Gallery
 31 50 Sunderland Museum and Art Gallery
 21 00 Swansea: Glyn Vivian Art Gallery
 30 00 Swindon Art Gallery
 26 25 Sydney, Australia: National Gallery of New South Wales
 30 00 Tooth, Arthur & Sons
 15 75 Torquay Art Gallery

 31 50 Victoria and Albert Museum

 26 25 Waddington Galleries
 30 00 Wakefield Art Gallery
 5 25 Wakefield Permanent Art Fund
 15 75 Wellington, New Zealand: National Art Gallery
 30 00 Wigan Art Gallery
 50 00 Williams and Glyn's Bank Limited
 15 75 Wolverhampton Art Gallery and Museum
 15 75 Worksop Museum and Art Gallery

 30 00 York Art Gallery

The Contemporary Art Society
Revenue Account for the year
ended 31 December, 1972

1971		£	£
6,525	Subscriptions	8,237	
384	Estimated Income Tax recoverable on Deeds of Covenant	278	
6,909			8,515
1,321	Bequests and Donations		748
276	Interest on Quoted Investments (Gross)		276
—	Profit on Redemption of Investment		25
12	Bank Interest		65
	Gaudier Breszka Bronze Casts —		
	Sale Proceeds	2,314	
	Less Cost	495	
—			1,819
	Phillip King sculpture 'Span' Amount received on account of sale (purchased 1968 — See Note 1)		2,500
2,997	Sale of Tickets for Visits and Parties	19,888	
2,684	Less Expenses	19,159	
313			729
£8,831			£14,677
	Expenditure on Pictures and Sculptures by Buyers for 1972	6,153	
4,967	Prior year's adjustment	42	
(15)			
4,952			6,195
	Expenses —		
	Salaries, Allowances, Pension Scheme and National Insurance Contributions	3,134	
2,717	Printing, Stationery, Postage and Telephone	724	
505	Estimated cost of Annual Report	514	
500	Auditors' Remuneration	150	
135	Miscellaneous	468	
408			4,990
152	"Recent Acquisition" Exhibition		—
(538)	Surplus (Deficit) for year		3,492
£8,831			£14,677

The Contemporary Art Society
(A Company Limited by
Guarantee and not having a
Share Capital)
Balance Sheet
31 December, 1972

1971			
4,147	Current Assets		
	Quoted Investments at Cost (Market Value £3,228 — 1971 £4,196)		3,433
	Cash at Bank		
13	On Deposit Account	2,079	
1,781	On Current Accounts	3,825	
			5,904
	Cash in Hand		29
	Debtors		
261	Outstanding Subscriptions	356	
826	Estimated Income Tax recoverable	1,076	
—	Sundry	187	
			1,619
7,079			10,985
	Less Current Liabilities		
2,988	Creditors and Accrued Expenses		3,402
£4,091	Net Assets		£7,583
	Represented by —		
	Accumulated Fund		
4,629	Balance 1 January, 1972		4,091
(538)	Surplus (Deficit) per Revenue Account		3,492
£4,091			£ 7,583
	PETER MEYER		
	NANCY BALFOUR		Members of Committee

Notes to the Accounts

1. No value is included in the Balance Sheet for Pictures and Sculptures purchased by or presented to the Society and temporarily retained pending presentations to Art Galleries etc. or, in exceptional cases, for sale. Purchases are written off in the year of acquisition.
2. The Members of the Committee receive no remuneration for the management of the Society's affairs.

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

In our opinion the foregoing Balance Sheet and Revenue Account give a true and fair view of the state of the Society's affairs at 31 December, 1972 and of its surplus for the year ended on that date and comply with the Companies Acts 1948 and 1967

Gerard van de Linde & Son, Chartered Accountants,
Eldon Street House, Eldon Street, London, EC2P 2AY.

7th May, 1973

The Contemporary Art Society would like to increase its membership

We feel sure that members have many friends who are unaware of the existence of the Contemporary Art Society and its varied activities.

If each member was responsible for enrolling at least **one** new member our Picture Acquisitions Fund would **double** and our gift to the Nation's galleries would become an even more significant one.

Why not give a CAS membership as a Christmas or Birthday present—or let us send our new membership brochure to friends who may be interested to know of the many advantages membership of the Society offers?

**To the Organising Secretary, CAS
Tate Gallery, Millbank, London, SW1P 4RG**

Please enrol Name
Address

as a member of the Society for one year from

197

I enclose a cheque for £4

Members Name
Membership number

Please send details of membership to the Following:—

Name
Address

Name
Address

Name
Address

Members Name
Membership number

CAS

CAS

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