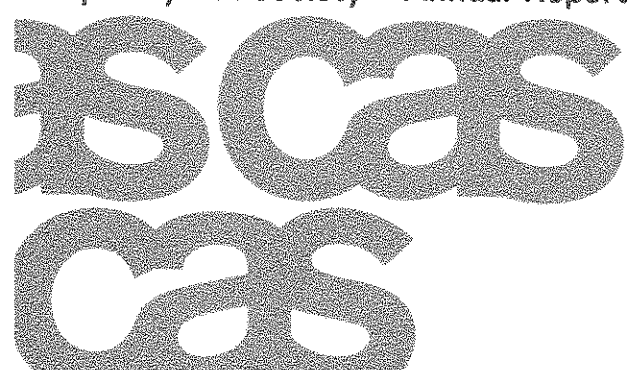


Contemporary Art Society Annual Report 1973/4 Tate Gallery Millbank London SW1



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 29, 1974 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. The Hon. J. D. Sainsbury and Alexander Dunbar retire from the Committee under Article 41. The following nominations for election to the Committee have been received:

Neville Burston
Anthony Diamond
Norbert Lynton
Edward Lucie-Smith
Peter Moores

5. Any other business.

By order of the Committee

PAULINE VOGELPOEL

Organising Secretary

July 1 1974

Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Peter Meyer	Chairman
Alistair McAlpine	Vice Chairman
Nancy Balfour OBE	Honorary Treasurer
Lord Croft	Honorary Secretary
The Hon. J. D. Sainsbury	
Alan Bowness	
Alexander Dunbar	
Carol Hogben	
Caryl Hubbard	
Max Gordon	
Sir Norman Reid	
Marina Vaizey	
Pauline Vogelpoel MBE	Organising Secretary

Committee Report for the year ended 31 December 1973

During the year Bryan Robertson and Joanna Drew retired from the Committee by rotation. Sir Norman Reid and Marina Vaizey were elected to the Committee. Neville Burston, Anthony Diamond, Peter Moores, Norbert Lynton and Edward Lucie-Smith were co-opted to the Committee and now come up for formal adoption.

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

The Society's activities during the year resulted in a surplus of £1,135. The accumulated fund amounted to £8,718 at 31 December, 1973.

PETER MEYER

CHAIRMAN

July 1 1974

Chairman's Report

During 1973 our main preoccupation was with the organisation of an Art Fair which we were planning to hold at Christies at the beginning of January 1974. We had noted that many directors of museums do not get the opportunity to come to London sufficiently frequently to be able to see the work of all contemporary artists and many of our members and the general public are similarly handicapped. We therefore planned to hold an exhibition of one work by each of 100 leading painters and sculptors; all works would be available for sale, in the first place at a private view for museum directors, secondly at an evening party for CAS members and finally to the general public. The proposal was enthusiastically welcomed by museums and received the whole-hearted support of Christies and leading dealers. Even the recently appointed Minister for the Arts, Mr. Norman St. John Stevas, accepted an invitation to our opening party. Unfortunately, however, the electricity restrictions made it impossible either to hang the show or to hold the party, and the exhibition would only have been open for three days. We regretfully therefore had to cancel it. We have not yet been able to fix a new date, but hope that it will be possible to do so in the near future.

We have also been affected by the saga of museum entrance charges, which, it will be recalled, were in force for only a few months until cancelled by the new Government. Two years ago we increased our subscriptions so that they would be high enough to provide an exemption for our members from these charges, but as I pointed out in my statement last year, we feel that the higher subscriptions are essential and we cannot reduce them, even though they now contain no entrance charge element.

Our social activities during the year were on the usual magnificent scale to which our organising secretary has accustomed us. We had evening parties at the Hayward Gallery for the exhibitions of the Impressionists in London, of the Pioneers of Modern Sculpture, and of the Cezanne exhibition in November. Since then however the overtime payments for staff have made the cost of evening openings at the Hayward so expensive that it is not practicable to hold them. I know how much these parties have been appreciated by members and I particularly regret the present position.

Our evening viewings of special exhibitions at the Tate Gallery, followed by dinner in the Rex Whistler Room, have been so successful that on occasions they have had to be duplicated. We held them for the Robyn Denny, Edward Burra and Cartoons of Modern Art, and Landscape in Britain exhibitions. Special evening viewings were held for Gerald Benney's Retrospective exhibition at Goldsmith's Hall and for the Chinese Exhibition at the Royal Academy. We also visited the studios of two London enamellers, Marit Aschan and Robin Banks, and the workshops and studios of Editions Alecto.

A weekend was spent in Cambridge to see the Fitzwilliam Museum and the Museum in Kettle's Yard, where a party and an evening concert were held in the last month of the curatorship of the founder, Mr. Ede, a former secretary of the CAS. We also made an architectural tour of notable buildings in Cambridge with the able assistance of three undergraduates from the Architectural School. The following day members greatly enjoyed a visit to Professor

Sir Leslie and Lady Martin's mill outside Cambridge to see their superb collection, followed by visits first to Michael Ayrton and then to Michael Rothenstein, each of whom provided generous hospitality.

I hope members of another university will not feel offended that we spent only one day in Oxford, but we have been there before. Nevertheless we were delighted to be able to see the new room at the Ashmolean Museum presented by Mr. Alistair McAlpine, our Vice Chairman. We also visited the Museum of Modern Art and St. Catherines College.

In October we went to Birmingham and Coventry. At the Birmingham City Art Gallery we were received by the Director and an excellent lunch was provided. We then proceeded to the Barber Institute and William Gear's house nearby. The following day we had a quick glimpse of Warwick University, followed by visits to the Herbert Art Gallery in Coventry, which was specially opened for us on Sunday morning, and then to the Cathedral. On the way back to London we had the opportunity of seeing Mr. Robin Chancellor's fine Inigo Jones house and collection in Northamptonshire.

Our only trip abroad was a long weekend in Holland, which included journeys to North Holland, the Kroller Muller Museum in East Holland, and museums in Amsterdam, The Hague, Rotterdam and Haarlem.

I think it is clear that the visits we organised exceeded in scope and interest those of any other similar organisation, and we are most grateful not only to our organising secretary but to all those artists, collectors and museum directors who so generously devoted so much of their time to entertaining us.

I regret to say that the Hon. John Sainsbury and Mr. Alexander Dunbar must now retire from the Committee by rotation. Mr. Sainsbury has been with us for many years as Honorary Secretary, Vice Chairman and an ordinary Committee member, and his advice and assistance have been invaluable. He will be greatly missed by us all. Mr. Dunbar's work in Scotland has prevented us from seeing as much of him as I know he would have liked, but we have benefited enormously from his experience.

Since our last meeting we have co-opted five new members on to the Committee, all of whom now come up for formal election. Mr. Edward Lucie-Smith and Mr. Norbert Lynton will be well known to many of you, respectively as a distinguished poet and art critic and as an equally distinguished former art critic who is now the Exhibitions Organiser for the Arts Council. Mr. Anthony Diamond, Mr. Neville Burston and Mr. Peter Moores have all formed interesting collections in recent years in widely differing fields. It is collectors who traditionally form the main body of our Committee, a fact which has distinguished us from other similar organisations. In recent years it has not been easy to find them and I am particularly glad that we have been able to do so at last.

Honorary Treasurer's Report

It is encouraging to be able to report that in 1973 the Society's income from subscriptions rose again, by almost £1,850 when allowance is made for income tax recoverable on Deed of Covenant. The estimated figure for the latter went up by £1000 which provides substantial evidence of the advantage to the Society of subscribing by this method, a method which also benefits the subscriber since she or he pays only £3 a year instead of £4 if payment is made both under Covenant and by Bankers Order. Three fifths of the total membership of over 1250 now subscribe in this way; 126 new members joined during 1973, a good number but double that would have been even better. There are still over 200 people contributing to the funds of the Society at the 1971 rate of subscription, by bankers orders which have not been changed, although these people no longer receive our notices or the other privileges of membership; naturally we welcome their contributions but we would welcome even more their return to full membership.

In addition well over 100 museums and art galleries subscribe to the society and are therefore qualified to receive works of art from us. While a number of established art dealers have long helped the Society financially and in other ways and we are most grateful to them, it should be possible to obtain increased support from this source with the recent proliferation in the number of dealers both in London and in other centres. Finally we thank those individuals and charitable trusts which have contributed to the Society but we would welcome more donations from such sources.

It is essential that the Society should have more money to spend on works of art if it is to fulfill its obligations to its subscribing galleries and museums because, as anyone who reads the newspapers knows, prices of contemporary works have shot up even more than have prices of other goods and services. In recognition of this, your committee has decided to increase the funds allowed to the two buyers in 1974 even though this will almost certainly mean running down the Society's reserves. For 1973, however, the amount available to each buyer was held at £3000, in view of uncertainties which prevailed during the year about both income and expenses; but this sum was not expected to cover value added tax when it was incurred on purchases of pictures or sculptures.

In the end 1973 showed a satisfactory surplus. The much larger surplus in 1972 arose from special factors, the proceeds of sales of sculpture by the Society. In 1973 the surplus of over £1100 was the result of higher income from subscriptions and interest and also of the extremely economical way in which the office was run; expenses went up by only £230 in spite of the general rise in costs. The Organising Secretary is certainly to be congratulated on this and also on the helpful profit made on the visits and parties, to which the Chairman has already referred; all of these pleasant events are self-supporting and the proceeds add to the funds available for purchasing works of art.

**List of Purchases
for the year 1973**

Buyer: Carol Hogben

Michael Ginsborg Bendick, 1972 (Acrylic/canvas)
 Mike Gorman "Mr Treadwell meets the critics" (oil/canvas)
 Alan Green Drawing 2, 1973 (mixed media/paper)
 John Hilliard 12 & 10 Representations of Brighton Sea Front
 John Judkins Pop Star (acrylic/board)
 John Pearson Painting (acrylic/canvas)
 Drawing (gouache and water-colour)
 Sean Scully Amber, 1973 (oil/canvas)
 Howard Selina "One Earth, Shipley Moor, Yorkshire and four
 house paint greens" (8 panels and 1 drawing)
 Mark Vaux RBL/3L/72 (oil/canvas)
 John Walker Image No 9 (from set of 10 screenprints No 18/18)
 Peter Warwick Untitled (oil on board)
 Ainslie Yule 30473 (sculpture)

Buyer: Alexander Dunbar

Nigel Hall Charcoal Drawing 1973
 Richard Hamilton Five Tyres Remoulded (screen-prints, collotypes
 etc 60/150)
 David Hockney Portrait of Cavafy 1 (etching/acquatint)
 John Houston Sunset over Moorland (oil/canvas)
 Patrick Hughes Pile of Discarded Rainbows (gloss on hardboard)
 Anthony Jones Site with Canopy (gouache)
 John Knox Big Basket, Pears and Shadow (PVA and charcoal
 on canvas)
 Ian McCulloch Family Group and Double Portrait, Vietnam,
 1973 (PVA/canvas)
 Man and Child with Soldiers (PVA/canvas)
 Robin Philipson PRSA, ARA
 Retablo (oil/canvas)
 Tom Phillips "On Taking Part . . . 1968" (water-colour)
 Richard Rush Asghar Bahari, 1970 (Water-colour)
 Ian Stephenson Diorama SS.1.67 (oil/canvas)

Gifts to the Society

Two paintings "Avebury Series 2 and 4, 1973" by Derek Jarman (presented
 anonymously)
 Two paintings "Situation 288 and 279, 1973" by Antonio Freiles (presented
 by the artist)
 Painting "Avenue, Boughton" by David Scott (presented by Sir Charles
 Clore).

**Subscriptions received
from Galleries, trusts and
corporate subscribers as of
31 December 1973**

£	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	00 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 Birkenhead: 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
	10	00 Cambridge: Gonville and Caius College
	75	00 Canberra, Australia: Art Advisory Board
	30	00 Chelmsford and Essex Museum
	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
 30 00 Leeds: Temple Newsam House and City Art Gallery
 15 00 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: Rutherston 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
 25 00 New Art Centre
 30 00 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

 75 00 Ocean Transport and Trading Co Ltd (P H Holt Trust)
 15 75 Oldham Art Gallery
 31 50 Ottawa, Canada: National Gallery of Canada
 20 00 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
 20 00 Felicity Samuel Gallery
 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
 50 00 Swindon Art Gallery
 26 25 Sydney, Australia: National Gallery of New South Wales
 30 00 Arthur Tooth & Sons
 30 00 Torquay Art Gallery

 63 00 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, 1973**

	<u>1972</u>		
	8,237	Subscriptions	9,073
	<u>278</u>	Estimated Income Tax recoverable on Deeds of Covenant	<u>1,288</u>
8,515			10,361
748		Bequests and Donations	776
276		Interest on Quoted Investments (Gross)	433
65		Bank Interest	236
	<u>19,888</u>	Sale of Tickets for Visits and Parties	7,892
	<u>19,159</u>	Less Expenses	<u>7,412</u>
729			480
25		Profit on Redemption of Investments	—
4,319		Sales of Sculpture and Casts	—
<u>£14,677</u>			<u>£12,286</u>
		Expenditure on Pictures and Sculptures by Buyers for 1973	5,926
6,195		Expenses —	
		Salaries, Allowances, Pension Scheme and National Insurance Contributions	3,570
3,134		Printing, Stationery, Postage and Telephone	473
724		Estimated cost of Annual Report	389
514		Auditors' Remuneration	150
150		Miscellaneous	643
468		Surplus for year	<u>1,135</u>
3,492			<u>£12,286</u>
<u>£14,677</u>			

**The Contemporary Art Society
(A Company Limited by
Guarantee and not having a
Share Capital)
Balance Sheet
31 December, 1973**

	<u>1972</u>		
	3,433	Current Assets	
		Quoted Investments at Cost	5,433
		(Market Value £4,591 — 1972 £3,228)	
		Cash at Bank	
		On Deposit Account	2,316
		On Current Accounts	<u>1,639</u>
			3,955
		Cash in Hand	20
		Debtors	
		Outstanding Subscriptions	35
		Estimated Income Tax Recoverable	1,619
		Sundry	<u>565</u>
			2,219
		Less Current Liabilities	
		Creditors and Accrued Expenses	<u>2,909</u>
		Net Assets	<u>£8,718</u>
		Represented by —	
		Accumulated Fund	
		Balance 1 January, 1973	7,583
		Surplus per Revenue Account	<u>1,135</u>
			<u>£8,718</u>
		PETER MEYER	
		Members of Committee	
		NANCY BALFOUR	

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, 1973 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

6th June, 1974

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

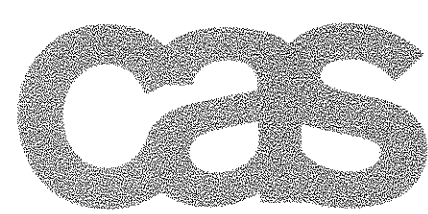
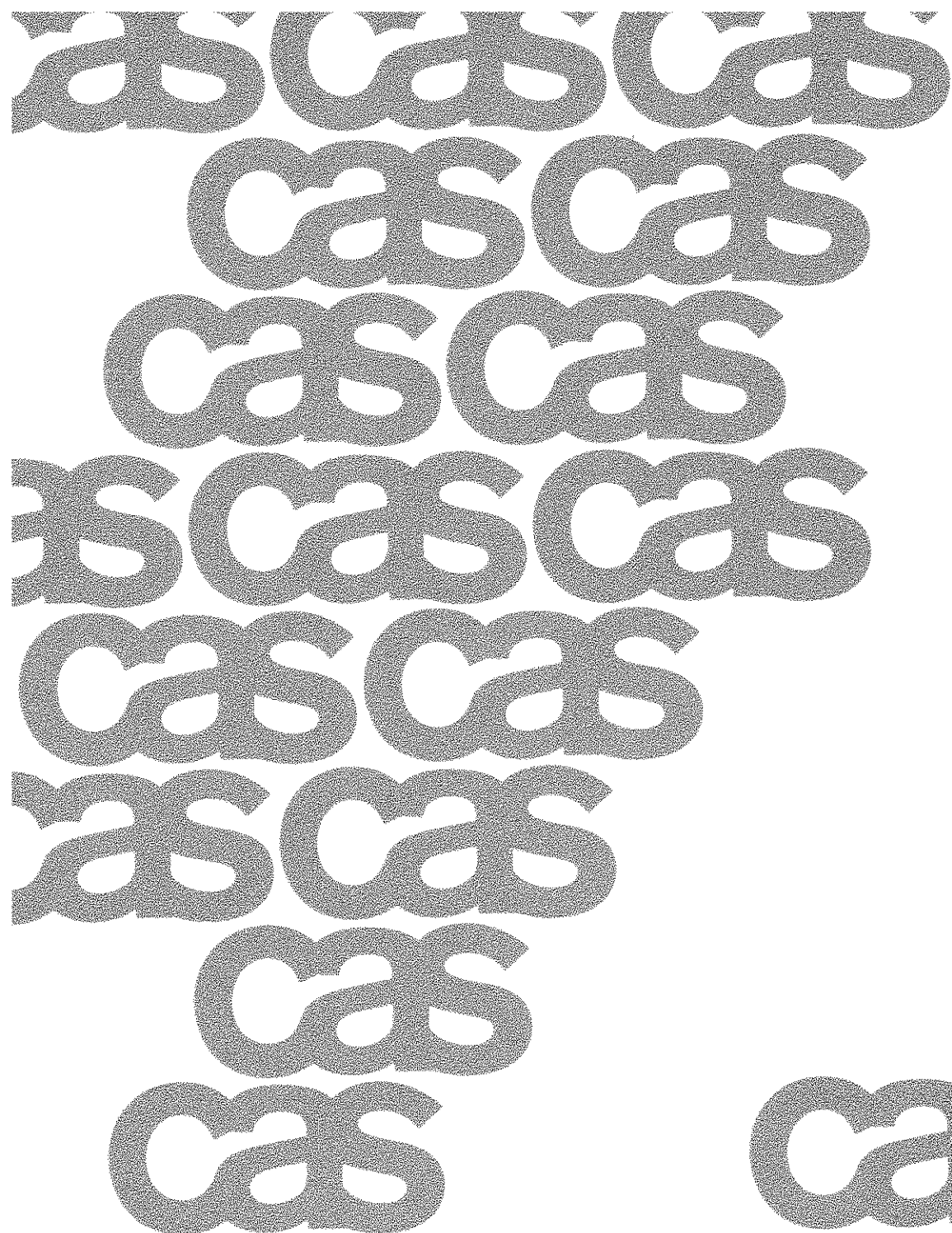
Please send details of membership to the Following:

Name
Address

Name
Address

Name
Address

Members Name
Membership number



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