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Contemporary Art Society Annual Report 1974

Tate Gallery Millbank London SW1



CONTEMPORARY ART SOCIETY

The Ordinary General Meeting of the Contemporary Art Society will take place in the Gulbenkian Hall, Royal College of Art, Kensington Gore, SW7 on Tuesday, July 22 1975 at 6.15 p.m.

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. Alan Bowness and Carol Hogben retire from the Committee under Article 41. The following nominations for election to the Committee have been received:

Mrs Catherine Curran
Miss Joanna Drew
The Marquess of Dufferin and Ava
Mrs Gabrielle Keiller
5. Any other business.

By order of the Committee
PAULINE VOGELPOEL
Organising Secretary

June 30 1975

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
Alan Bowness	
Carol Hogben	
Caryl Hubbard	
Max Gordon	
Sir Norman Reid	
Marina Vaizey	
Neville Burston	
Anthony Diamond	
Edward Lucie-Smith	
Norbert Lynton	
Peter Moores	
Pauline Vogelpoel MBE	Organising Secretary

Committee Report for the year ended 31 December 1974

During the year The Hon. J.D. Sainsbury and Alexander Dunbar retired from the Committee by rotation. Neville Burston, Anthony Diamond, Edward Lucie-Smith, Norbert Lynton and Peter Moores were elected to the Committee. Joanna Drew, Lord Dufferin and Ava, Mrs Catherine Curran and Mrs Gabrielle Keiller 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 deficit of £76. The accumulated fund amounted to £8,642 at 31 December 1974.

PETER MEYER
Chairman

June 30 1975

Chairman's Report

I am very glad to be able to report that in 1974 we received a grant from the Arts Council for the first time. The amount was only £2,000, but it is a practical recognition of the role which we play in encouraging young artists by the purchase of their work and I hope it will be a regular occurrence in the future. A society such as ours, which relies on voluntary subscriptions, faces extremely difficult problems in time of high inflation. By exercising stringent economies we limited the rise in our overheads to under 12%, but our funds remain inadequate to buy sufficient pictures for distribution to museums at the regular 2 - 3 year intervals to which we have been accustomed in the past and this is causing us very real concern. We are urgently examining ways in which our income can be increased.

During the year we were actively engaged in organising our Art Fair, originally planned for January 1974 but postponed owing to the electricity restrictions. It opened in January 1975 and therefore falls outside the scope of this report. I shall only say here that it was a great success with artists, dealers, Museums and the general public, and evidently filled a gap in the existing range of exhibitions.

Our social activities continued as splendidly as usual. I reported last year that staff difficulties had made it impractical to hold evening parties at the Hayward Gallery. A similar situation has now arisen at the Tate which no longer has the late evening openings which we were able to combine with private dinners in the Rex Whistler room. Our last one was in June in connection with the Richard Dadd exhibition and its success made the termination of these events particularly regrettable.

To take the place of our parties at the Tate, we have had a variety of parties in London; in February at the Serpentine Gallery for the Roger Hilton Exhibition; in April at Morley College for the Ambrose McEvoy Exhibition combined with a visit to the nearby Imperial War Museum; in June at the Victoria and Albert Museum for the Byron Exhibition; and in December at the Royal Academy for the Turner Exhibition. The last two were combined with dinner in the Museum and Burlington House respectively and were particularly successful, especially the Turner party which drew an attendance of 500.

Members always enjoy visiting artists' studios and in October we appreciated seeing the work of Peter Logan and Keith Milow in their warehouse at Tower Bridge, after which we dined in a nearby pub in Southwark. We were also able to visit six dealers' galleries in Bruton Street and Davies Street in June, when they gave us an evening viewing of their exhibitions and generously provided us with wine.

We had three weekend visits outside London and a week's stay in the South of France. In May over 50 members visited St. Ives, where we were welcomed by Dame Barbara Hepworth, Patrick Heron, Alastair Garstin, Margo Maackelberghe and Bryan Wynter in their studios. We also went round the Leach

Pottery and were entertained by the Penwith Society and the Newlyn Art Society. Our visits to St. Ives are always popular and I am sure all members will share our sadness at the deaths of Dame Barbara Hepworth and Bryan Wynter who were staunch supporters of the Society.

In July a small party of members went to Manchester to see the Rouault Exhibition at the City Art Gallery where the Director and his wife entertained us, as did the Director of the Whitworth Art Gallery who showed us round the collection. A visit was paid to Norwich where the Mayor gave us drinks before an evening viewing and dinner in the Castle Museum; on the following days we were entertained by Sir Edmund and Lady Bacon, Mr and Mrs Timothy Colman and Mr and Mrs Chester Williams and saw an exhibition at the Ellingham Mill Art Society. In September 40 members went to the South of France where they visited a number of museums and were given lunch by Mr and Mrs Frank Wilson at their house near Grasse.

This rather curt summary does less than justice to the generosity of our various hosts and the tremendous trouble taken by them and the directors of the museums concerned. It is difficult to say how much we appreciate the way so many people put themselves out for the benefit of our members and I am sure that this is one of the main attractions which makes people join us.

I am sorry to report that at the Annual General Meeting Mr Alan Bowness and Mr Carol Hogben retire from the Committee by rotation. They have untiringly supported our work in so many ways over the past few years and their expert advice has been invaluable. We shall miss both of them more than I can say. Recently we have co-opted four new members on to the Committee and they now come up for formal election. Miss Joanna Drew is now the Exhibitions Organiser for the Arts Council and has served on our Committee in the past, while the Marquess of Dufferin and Ava, Mrs Catherine Curran and Mrs Gabrielle Keiller have interesting private collections. All of them have a valuable knowledge of contemporary art and I am delighted that we have been able to persuade them to join us.

Honorary Treasurer's Report

As the Chairman has pointed out, under present conditions the Society's income is not nearly enough to enable it to fulfil its purpose of presenting contemporary works of art to public galleries on the scale which it would like. In 1974, however, it was possible to allot £5,000 to each of the Society's two buyers, a total increase of £4,000 over 1973's spending on pictures and sculpture. This increase was covered almost entirely by the welcome grant from the Arts Council and the final payment on the sale of the Phillip King sculpture (explained in the report for 1971/72). As a result there was only a small deficit on our operations in 1974. But our reserves are likely to be run down substantially in 1975, even though the Arts Council grant has been repeated, since your Committee has decided that our spending on works of art should continue at, or above, last year's level.

The Society's parties and outings maintained their popularity in 1974, as the Chairman has reported, even though the price of tickets had to be increased. Not only do these events give pleasure to our members but they also add to the Society's income and enable it to buy more for museums. So we hope that our supporters will still come to these affairs and, even more important, that they will continue their membership, in spite of today's financial stringencies.

The success of these activities depends largely on the imaginative and economical efforts of the organising secretary, as indeed does all the work of the Society. Extra demands have been made on her during the last few months as our new auditors, Messrs. Sayers Butterworth, familiarised themselves with our operation. They have made helpful suggestions for the future.

Sadly our income from subscriptions was down somewhat in 1974, partly because a few museums and corporate subscribers dropped out. Another factor was that a number of those who joined in 1973, when membership of the Society covered entrance fees to museums, did not renew their subscriptions, presumably because these fees had been abolished. New members, however, almost made up for those who left the Society and our total number remained at over 1200 — but it should be twice that. We are grateful to the many members who subscribe more than the minimum and also to the corporations, trusts and art dealers who contribute to the Society's funds. But we wish there were more of these too.

**List of Purchases
for the year 1974**

Buyer: Max Gordon

Stephen Buckley	Broken Glass, 1973 (Mixed media)
Anthony Carter	"Flag" Painting in two parts
Chris Fisher	Settlement, 5 (Tapestry)
Tim Head	Disappearance, 1973. Ed 8 (Print)
John Golding	Untitled B, 1973 (Pastel)
Peter Kalkhoff	Space and Colour Q, Points in Space, 1974 (mixed media/paper)
Brice Marden	Painting Studies 1 and 2, Ed 50 (Silkscreen, wax application and graphite)
	5 Untitled etchings and aquatints, 1973, Ed 50
Agnes Martin	"On a Clear Day" Nos 13, 14, 15, 16 and 17 (Screenprint)
Keith Milow	Four, Four XXII, 1974 (Resin, Fibreglass and Pastel)
Bruce Naumann	"War", 1971. Ed 30/100 (Lithograph)
	"Green", 1971. Ed 30/100 (Lithograph)
Dorothea Rockburne	Untitled drawing, 1972 (gummed labels/paper)
Antony Scherman	Untitled (Encaustic)
Richard Serra	Untitled, 1972 (Screenprint)
Nick Wyndham	Philosophers (Glass, stainless steel etc)

Buyer: Caryl Hubbard

Graham Arnold	My Summers Now (Painting/collage)
	"August" (Painting/collage)
Prunella Clough	Charcoal drawing, 1972
Terry Frost	Grey, Red and Black Vertical, 1962 (Oil/canvas)
Knighton Hosking	"Earth, Sky and Water IV", 1974 (Acrylic/canvas)
	Study for Earth, Sky and Water IV (Graphite wash, pencil)
Paul Huxley	Untitled, No 136, 1974 (Oil/canvas)
John Loker	Coastal Horizon 3, 1973 (Drawing)
Kenneth Martin	Chance and Order I, 1971. Ed 75 (Screenprint)
	Chance and Order III, 1972. 39/70 (Screenprint)
	Chance and Order V, 1972. 33/70 (Screenprint)
Victor Newsome	"A Corner of the Bathroom", 1973 (Acrylic on wood)
Jack Smith	"Sounds on Grey", 1972 (Oil on board)
William Tillyer	Screenprints, Nos I and II, 1973. Ed 100
John Walker	Juggernaut, 1974. Ed 35. (Screenprint)
David Whitaker	Coney Island Boardwalk, 1974 (Acrylic/canvas)
Gillian Wise	Looped Network Suspended in Pictorial Space, 1974 (Acrylic/canvas)

Additional Purchase

Derek Jarman Shad Thames Series 2 (Acrylic on canvas)
Shad Thames Series 4 (Acrylic on canvas)
These paintings costing £1,000 were acquired with an anonymous dona-
tion received for this purpose.

Gifts to the Society

John Edwards "Swing, Swing, Swing", 1966 (Acrylic/canvas)
Presented by J. Dudley, Esq. through the Rowan Gallery.

**Subscriptions received
from Public Art Galleries
as of 31 December 1974**

£	p	
30	00	Aberdeen: Art Gallery and Industrial Museum
50	00	Adelaide, Australia: National Gallery of South Australia
15	75	Auckland, New Zealand: City Art Gallery
20	00	Bath: Victoria Art Gallery
30	00	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
30	00	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
50	00	Bristol Museum and Art Gallery
30	00	British Museum: Department of Prints and Drawings
25	00	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
75	00	Canberra, Australia: Art Advisory Board
31	50	Cheltenham: Art Gallery
15	75	Christchurch, New Zealand: McDougall Art Gallery
15	75	Coventry: Herbert Art Gallery
15	75	Darlington Museum and Art Gallery
50	00	Derby Museum and Art Gallery
30	00	Dewsbury 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
4	00	Durban Art Gallery, South Africa
21	00	Eastbourne: Towner Art Gallery
15	75	Eccles: Monks Hall Museum
30	00	Edinburgh: Scottish National Gallery of Modern Art
30	00	Exeter: Royal Albert Memorial Museum
35	00	Glasgow University Art Collections Fund
50	00	Glasgow Art Galleries and Museum
15	75	Hamilton, Ontario: The Art Gallery
30	00	Harrogate: Corporation Art Gallery
30	00	Huddersfield Art Gallery

31 50	Hull: Ferens Art Gallery
35 00	Hull University: Art Collection Fund
17 50	Ipswich Museum and Art Gallery
12 50	Ipswich: Friends of the Art Gallery
30 00	Kettering Art Gallery
15 75	Kimberley, South Africa: Humphreys Art Gallery
30 00	Kirkcaldy: Museum and Art Gallery
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
50 00	Leicester Museums and Art Gallery
35 00	Leicestershire Education Authority
30 00	Lincoln Art Gallery
30 00	Liverpool: Walker Art Gallery
50 00	Liverpool: University Art Collection
31 50	London, Ontario: Public Art Gallery and Museum
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
35 00	Melbourne, Australia: National Gallery of Victoria
15 75	Merthyr Tydfil: Cyfarthfa Castle Art Gallery
21 00	Middlesbrough: Dorman Museum
25 00	National Portrait Gallery
15 75	Nelson, New Zealand: Bishop Suter Art Gallery
30 00	Newark Museum and Art Gallery
15 75	Newcastle upon Tyne: The University, Hatton Gallery
21 00	Newcastle upon Tyne: The 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
30 00	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
30 00	Plymouth Art Gallery
50 00	Portsmouth: City Museum and Art Gallery
30 00	Preston: Harris Museum and Art Gallery
15 75	Reading Museum and Art Gallery
15 00	Rochdale Museum and Art Gallery
30 00	Rotherham Museum and Art Gallery
30 00	Rugby Art Gallery
15 75	Rye Art Gallery

**Donations received
from corporate subscribers,
trusts etc. as of
December 31, 1974**

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
50 00	Southampton Art Gallery
30 00	Southend: Beecroft Art Gallery
31 50	Southwark: South London Art Gallery
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
63 00	Victoria and Albert Museum
30 00	Wakefield Art Gallery
5 25	Wakefield Permanent Art Fund
15 75	Wellington, New Zealand: National Art Gallery
30 00	Wigan Art Gallery
15 75	Wolverhampton Art Gallery and Museum
15 75	Workshop Museum and Art Gallery
30 00	York Art Gallery
25 00	Agnew, Thomas and Sons Limited
5 00	Architectural Association
100 00	Bankers Trust International
10 00	British Council
25 00	British Petroleum Company Limited
10 00	Cambridge: Gonville and Caius College
20 00	Christie, Manson and Wood
20 00	Gimpel Fils Ltd
20 00	Knoedler and Co
25 00	Lefevre Gallery
15 75	London University: Senate House
20 00	Marlborough Fine Art Limited
20 00	Mayor Gallery Limited
25 00	New Art Centre
75 00	Ocean Transport and Trading Co Ltd (P H Holt Trust)
20 00	Piccadilly Gallery
25 00	Rayne: The Max Rayne Foundation
25 00	Redfern Gallery
25 00	Rowan Gallery
20 00	Rutland Gallery Limited
100 00	Sainsbury: The Robert and Lisa Sainsbury Charitable Trust
20 00	Felicity Samuel Gallery
20 00	Sotheby and Co
20 00	E. Speelman Limited
30 00	Arthur Tooth and Sons
26 25	Waddington Galleries

**The Contemporary Art Society
Revenue Account for the year
ended 31 December 1974**

1973		£
	Subscriptions and Donations	
9,073	from Members	8,677
1,288	Estimated Income Tax recoverable on Deeds of Covenant	1,278
10,361		9,955
776	Bequests and Donations	1,911
—	Grant from Arts Council	2,000
433	Interest on Quoted Investments (Gross)	413
236	Bank Interest	290
	Sale of Sculpture in 1972—	
	Balance received on delivery in 1974	2,500
	Less: Cost of restoring and transport	669
—		1,831
7,892	Sale of Tickets for Visits and Parties	10,607
7,412	Less: Expenses	10,259
480		348
—	Deficit for the year	76
<u>£12,286</u>		<u>£16,824</u>
	Expenditure on Pictures and Sculptures by Buyers for 1974	10,994
5,926	Expenses—	
	Salaries, Allowances, Pension Scheme and National Insurance	
3,570	Contributions	3,780
473	Printing, Stationery, Postage and Telephone	702
389	Estimated Cost of Annual Report	481
150	Auditors' Remuneration	250
643	Miscellaneous	617
5,225		5,830
1,135	Surplus for the year	—
<u>£12,286</u>		<u>£16,824</u>

**The Contemporary Art Society
(A Company Limited by
Guarantee and not having
a Share Capital)
Balance Sheet
31 December 1974**

1973		£
5,433	Current Assets	
	Quoted Investments at cost (Market Value £4,315 — 1973 £4,591)	5,433
	Cash at Bank	
2,316	On Deposit Account	4,906
1,639	On Current Accounts	2,011
3,955		6,917
20	Cash in Hand	19
	Debtors	
1,619	Estimated Income Tax Recoverable	1,691
565	Sundry	669
35	Outstanding Subscriptions	217
2,219		2,577
11,627		14,946
2,909	Less: Current Liabilities	
£8,718	Creditors and Accrued Expenses	6,304
	Net Assets	<u>£8,642</u>
	Represented by—	
	Accumulated Fund	
7,583	Balance at 1 January 1974	8,718
1,135	Less: Deficit (Surplus—1973) per Revenue Account	76
£8,718		<u>£8,642</u>
	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 presentation 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 1974 and of its deficit for the year ended on that
date and comply with the Companies Acts 1948 and 1967.

SAYERS BUTTERWORTH
CHARTERED ACCOUNTANTS

62 Brook Street,
London W1Y 2DB

8 May 1975

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

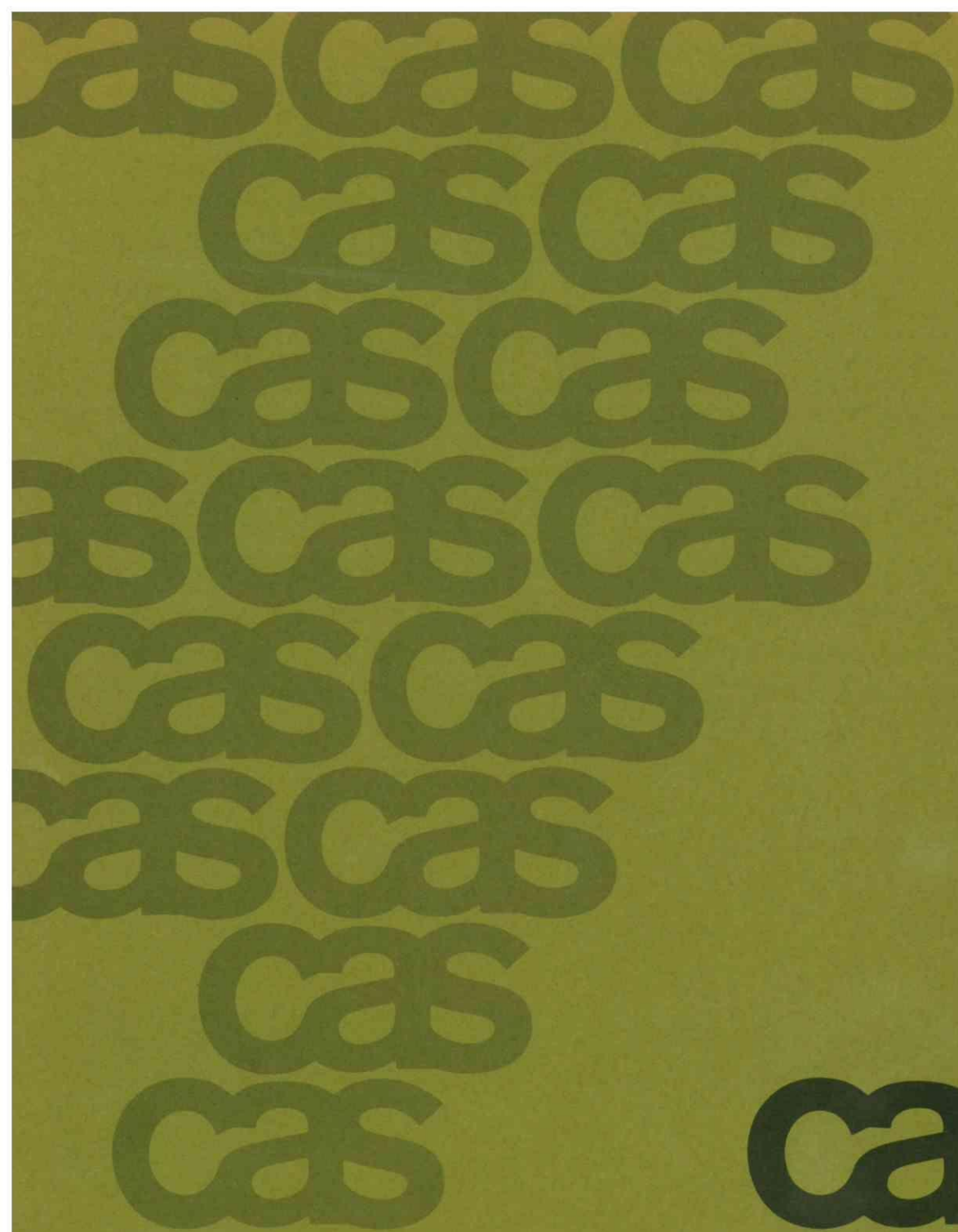
Please send details of membership to the Following:

Name
Address

Name
Address

Name
Address

Members Name
Membership number



cas

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