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Contemporary Art Society Annual Report 1976

Tate Gallery Millbank London SW1

## CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held in the Lecture Theatre of the Tate Gallery on June 20, 1977 at 6.30 p.m.

### AGENDA

1. Consideration of Balance Sheet and Income and Expenditure Accounts
2. Appointment of Auditors
3. Sir Norman Reid and Max Gordon retire from the Committee under Article 41. The following nomination for election to the Committee has been received:

Belle Shenkman

4. Any other business

By order of the Committee

Pauline Vogelpoel

May 15 1977

### Patron

Her Majesty Queen Elizabeth The Queen Mother

### Executive Committee

Nancy Balfour OBE  
Alistair McAlpine  
Lord Croft  
Caryl Hubbard  
Max Gordon  
Sir Norman Reid  
Lady Vaizey  
Anthony Diamond  
Norbert Lynton  
Peter Moores  
Edward Lucie-Smith  
Marquess of Dufferin and Ava  
Catherine Curran  
Joanna Drew  
Gabrielle Keiller  
Bryan Montgomery  
Geoffrey Tucker CBE  
Alan Bowness CBE  
Carol Hogben

Chairman  
Vice Chairman  
Honorary Treasurer  
Honorary Treasurer

Pauline Vogelpoel MBE

Organising Secretary

### Committee Report for the year ended 31 December 1976

During the year Peter Meyer and Neville Burston retired from the Committee by rotation. Nancy Balfour became Chairman, Lord Croft became Honorary Treasurer and Caryl Hubbard became Honorary Secretary. Alan Bowness, Carol Hogben, Bryan Montgomery and Geoffrey Tucker were elected to the Committee. Belle Shenkman and Anne Sutton were co-opted to the Committee.

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 £1,656. The accumulated fund amounted to £9,567 at 31 December 1976

NANCY BALFOUR

Chairman

May 15 1977



## Chairman's Report

It is stimulating for me as your Chairman to be able to announce that in the year during which I took office the Contemporary Art Society spent more than ever before — over £16,000 — on buying pictures and sculpture. However, your new officers cannot claim credit for this; it was made possible by the Darwin Fund — the gift of over £4,000 received late in 1975 from the New Art Centre — and by a welcome increase — to £5,000 — in our purchase grant from the Arts Council.

We are grateful that that grant is expected to remain at £5,000 for 1977. We have also now received a grant of £1,000 from the Scottish Arts Council and we are grateful for this innovation also, particularly since it is accompanied by an expense allowance to enable our buyer to visit studios and exhibitions in Scotland. But, as the Treasurer's report makes clear, in the present economic situation there is an urgent necessity for additional funds if the society is to raise its support for living artists to anywhere near the level required by their needs and by those of the public art galleries to which we present the works that we buy.

I am happy, therefore, to report that the Society has recently received a two-year grant from the Calouste Gulbenkian Foundation, which has been augmented from private sources. This is enabling us to upgrade Pauline Vogelpoel's position to that of Director and to appoint a full-time assistant organiser. The purpose of the operation is to make the society's activities better known, especially outside London, and thus to expand its membership and its funds. With the current official emphasis on the need for more decentralisation of the arts and for more business support for them, the time seems ripe for the society to develop in this way.

We are working on a number of schemes; among them are plans to show the works that we have bought, either in special exhibitions or by lending them, more widely than has been possible in the past, before they are distributed to public galleries; and to encourage business firms and institutions to support artists more generously than they have until now, either by direct buying of work, by sponsorship of projects organised by the society or by contributing to the society's funds.

A start along the latter lines was made in 1976, which we hope may set an example: Pauline Vogelpoel advised the Mobil corporation on its large-scale purchases of prints for its new London office and in recognition of her help we received generous donations from the company and from some of the dealers involved. These and other gifts, both of money and of works of art, are listed later in this report. Of particular importance was Sir Colin Anderson's presentation of pictures from his collection to the Tate Gallery and to art galleries in Aberdeen and Swansea through the Society.

Our funds also benefitted in 1976 from rises in subscriptions paid by public galleries, as agreed in 1975, from increases in contributions from dealers and auction houses and from a net addition to the number of individual members. It looks as if this addition will be larger this year, but I must warn members that the basic subscription rate is likely to go up

in 1978. It has not been increased since 1971 and in this the Society must be almost unique. The various events arranged so successfully by Pauline Vogelpoel made a handsome contribution, as usual, to our purchase funds and were enthusiastically supported by members, even though inevitably charges have gone up substantially.

We were fortunate in having opportunities to view an exceptionally large number of private collections in 1976: Mrs. Belle Shenkman's in May, combined with the Royal College of Art's degree show and the Howard Hodgkin show at the Serpentine Gallery; in June Miss Jane Drew's and Mr. Maxwell Fry's and Mr. Bryan Montgomery's, and the Denys Lasdun exhibition at the Heinz Gallery; also in June, a lovely Saturday afternoon was spent at Mrs. Gabrielle Keiller's beautiful house and garden at Kingston, complete with refreshments which she kindly provided; in October we climbed to Hampstead, to visit Mr. Anthony Caro, Mr. Anthony Diamond, Dr. Lewson and also Dr. Roland's collection which was being shown at the Camden Art Centre; finally in November came the Marquess of Dufferin and Ava's house and Mr. F.E. McWilliam's charming studio in Kensington. All of these outings attracted large numbers of our members who much appreciated the privilege of seeing these important contemporary collections. We are deeply grateful to all of those who allowed us to invade their homes.

Two groups of private galleries opened specially for us on summer evenings — on Motcomb Street and Sloane Street in June, when several dealers also offered us wine, and in the Covent Garden area in July; both were most enjoyable "walk-arounds". In the late winter there were two evening viewings of the Constable exhibition, followed by dinner in the Tate Gallery Restaurant. In December there was a special party for members and their children to see Sacred Circles, the American Indian exhibition at the Hayward Gallery. On the Sunday before that, Mr. Edward Lucie-Smith gave a fascinating lecture on the Rise and Fall of Modernism, followed by lunch; this was an experiment which we hope to repeat and it was most generous of Mr. Lucie-Smith to give it such a good send-off.

It was a great pity that a greater number of members did not join our September week in Scotland, when we travelled from Inverness through Aberdeen and Edinburgh to Glasgow, visiting castles and public and private collections, ancient and modern and in-between, and being warmly entertained everywhere. The Lord Provost and Council of the City of Aberdeen welcomed us to dinner at the art gallery in a room hung with the works that the gallery has received from the society, including the only Francis Bacon in a public collection in Scotland. This was only one of many enjoyable events organised for us and our appreciative thanks go to all the many Scots who went out of their way to make our trip interesting and successful.

Once again, Mrs. Slagle of Grayson Travel coped most efficiently with the details of the society's journeys abroad and we are most grateful to her for her help. The series began with a weekend in Leningrad in March, followed by another in the region around Milan in May, visiting museums and the Thyssen gallery; members were entertained by Sir Peter and Lady



Smithers and by Count and Countess Panza, who showed their magnificent collection of contemporary art. In October there was another long week-end in and around Barcelona, visiting the Picasso, Dali, Gaudi and Catalan museums, the Miro Foundation, an artists' co-operative, the artists' colony at Cadaques, Senor Gorla's private collection and dealers' galleries.

Last autumn Mrs. Belle Shenkman, a Canadian collector living in London, was co-opted on to the executive committee and later Miss Anne Sutton, a textile designer and artist craftsman, was also co-opted. Three sub-committees have been set up: one to handle exhibitions, with Caryl Hubbard as Chairman; one to plan social events and outings, chaired by Catherine Curran; and a fund-raising committee which I have been chairing since Geoffrey Tucker asked to be relieved because of pressure of work.

The two members who now retire from the executive committee are Max Gordon and Sir Norman Reid; we shall miss them both. With the society's expanding activities, heavier demands are being made on committee members and I would like to thank them, and even more my fellow officers, for all their advice and help. We are always grateful to the Tate Gallery for its hospitality and, above all, to our ex-organising secretary, now our Director, for her devotion and enthusiasm.

NANCY BALFOUR

### Honorary Treasurer's Report

I would like to record my thanks to the new Chairman for the time and trouble she has taken in introducing me to the finances of the Contemporary Art Society. It will not be easy to succeed her as Treasurer, though I will benefit from the work that she did between 1971 and 1976.

The surplus of £2,514, with which 1975 ended, would have been a deficit had it not been for the Darwin "windfall" of £4,104 received in that year. The Darwin money was all spent in 1976 on pictures and, although in some respects 1976 was a more satisfactory year financially than 1975, it has ended with a deficit of £1,656. During the course of the year our quoted investments have been reduced (owing to the redemption of two holdings) to an "at cost" figure of £4,000 as compared with £5,433 in 1975. Subscriptions and donations from members rose by £2,391 in 1976, mainly because of increased payments by public galleries, for which we are grateful. General expenses also rose, by £1,049, but an analysis of the figures shows that this was reasonable, given the prevailing rate of inflation together with the increased activity of the society. Indeed, that expenses were no higher reflects great credit on the organising secretary.

As a result of the deficit and the other factors involved, the accumulated fund fell from £11,156 at the end of 1975 to £9,567 on December 31, 1976. In spite of this deterioration, your committee felt that it would not be appropriate to reduce the amounts allocated to the society's buyers for 1977 at a time when the society is poised for expansion and has received additional support from the Arts Council. Moreover, the accumulated fund is large enough to allow for manoeuvre in the short term.

The society would benefit particularly at this time if those members who could afford to do so would increase their subscriptions above the maximum. It is to be hoped that during 1977 corporate and individual well-wishers will help to meet the extra expenses of this Jubilee year to which the society will be making a notable contribution with its two special exhibitions, at the American Embassy in July and the Royal Academy in October. Already several specific donations towards the costs of these exhibitions have been received, notably from the London Celebrations Committee for the Queen's Silver Jubilee, the Linbury Trust and the RCA company.

CROFT



**t of Purchases  
the year 1976**

**Buyer: Anthony Diamond**

Prunella Clough	White Study No 3 (oil)
Merlyn Evans	Wharfside Construction (drawing)
Anthony Green	"Two Plus Two", 1975 (four etchings 3/18)
Howard Hodgkin	Simon Digby Talking, 1972-75 (oil on wood)
Peter Kinley	Fireside, 1975 (oil)
F.E. McWilliam	Survivor, 1974/6 (bronze)
Michael Pennie	Bending Oak, 1975 (sculpture)
Tom Phillips	Life Drawing, 1962
Nicholas Pope	Maquette for Drooping Column (sculpture)
Jack Smith	"Grid Activities and Paper Clip" (mixed media)
Richard Smith	"Four Knots Series, No 6 (acrylic and oil crayon/paper)

**Buyer: Norbert Lynton**

Michael Chilton	Mixed media drawing
Winston Branch	Ju Ju Bird No 2 (oil)
Prunella Clough	Interior/objects 3 (oil)
Bernard Cohen	Somersault, 1974/75 (acrylic)
Harold Cohen	Project, 1962 (oil)
Boyd and Evans	Looking Out, 1974 (acuatec/canvas)
Terry Frost	Collage, 1974
Peter de Francia	Disparates — parlour games (2 drawings)
R.B. Kitaj	Boss Tweed, 1972 (screen-print)
John Loker	Coastal Horizon (etching)
Robert Mason	Trapeze (mixed media/collage)
Keith Milow	Four Studies for Split Definitive, 1976 (oil on Herculene)
Brendan Neiland	Auto suite (3 prints)
Roger Palmer	Snow, 1974 (print)
Jack Smith	24 Pins, 13 Pieces of Paper and painted Elements, 1974
Richard Smith	Edward Gordon Craig (lithograph)
Harry Thubron	Ari, 1975 (collage on board)

**Purchased out of the Darwin Fund**

Merlyn Evans	Landscape with Figures (oil)
Merlyn Evans	Tragic Group (etching 1/25 Final Stage)
Garth Evans	Untitled No 3 and No 4, 1976 (drawings)
Stephen Farthing	Louis XIV — Rigaud (oil)
Michael Friend	2 sets of 4 untitled drawings (gouache)
Trevor Jones	Collage No 7, 1975
Lucy Mackenzie	"Both Worlds", 1975 (construction)
Elizabeth Vellacott	Eclipse of the Sun (oil on wood panel)

Howard Hodgkin painting to the Arts Council's "Howard Hodgkin" Exhibition  
 Paul Huxley and Rita Donagh works to the British Council's "British Art Today" Exhibition in Milan  
 Mervyn Peake drawing and selected press cuttings to "An Honest Patron: A tribute to Sir Edward Marsh" at Bluecoat Gallery, Liverpool  
 Harry Thubron painting to the Arts Council's "Harry Thubron" Exhibition

**Gifts to the Society**

From Sir Colin and Lady Anderson, seventeen works given with the special request that they should be presented on their behalf through the Contemporary Art Society to the Tate Gallery, Aberdeen Art Gallery and the Glyn Vivian Art Gallery, Swansea.

From Alistair McAlpine, two gouaches by Sheila Delaney.

From Petersburg Press, "The Rash Act", Print by R.J. Kitaj.

**Subscriptions and  
Donations received from  
Public Art Galleries  
in the year ended  
31 December, 1976**

£	p	
60	00	Aberdeen Art Gallery and Industrial Museum
100	00	Adelaide, Australia: National Gallery of South Australia
15	75	Auckland, New Zealand: City Art Gallery
60	00	Batley: Bagshaw Art Gallery
75	00	Bedford: Cecil Higgins Art Gallery
30	00	Belfast: Ulster Museum
60	00	Birkenhead: Williamson Art Gallery
100	00	Birmingham City Art Gallery
30	00	Blackburn Art Gallery
20	00	Blackpool: Grundy Art Gallery
75	00	Bolton Museum and Art Gallery
30	00	Bolton: Friends of the Museum
30	00	Bootle: Museum and Art Gallery
60	00	Bournemouth: Russell Cotes Art Gallery
30	00	Bradford: Corporation Art Gallery
3	15	Bradford: Friends of the Art Gallery
60	00	Brighouse Art Gallery
60	00	Brisbane, Australia: National Gallery of Queensland
60	00	Bristol Art Gallery
30	00	British Museum: Department of Prints and Drawings
25	00	Bury: Corporation Art Gallery
100	00	Cardiff: National Museum of Wales
30	00	Cambridge University: Kettle's Yard Collection
60	00	Cambridge: Fitzwilliam Museum
60	00	Cheltenham Art Gallery
60	00	Christchurch, New Zealand: McDougall Art Gallery
30	00	Coventry: Herbert Art Gallery
60	00	Darlington Museum and Art Gallery
50	00	Derby Museum and Art Gallery
60	00	Doncaster Museum and Art Gallery
30	00	Dudley Art Gallery
30	00	Dumfries: Gracefield Art Centre
60	00	Dundee Museum and Art Gallery
4	00	Durban, South Africa: City Art Gallery
30	00	Eastbourne: Towner Art Gallery
30	00	Edinburgh: Scottish National Gallery of Modern Art
30	00	Exeter: Royal Albert Memorial Museum
60	00	Glasgow University Art Collections Fund
50	00	Glasgow Art Galleries and Museum
60	00	Hamilton, Ontario: The Art Gallery
30	00	Harrogate: Corporation Art Gallery

**ans made by the  
ciety during 1976**



60 00 Huddersfield Art Gallery  
 65 00 Hull: Ferens Art Gallery  
 35 00 Hull University: Art Collections Fund

45 00 Ipswich Museum and Art Gallery  
 15 00 Ipswich: Friends of the Museum

30 00 Kettering Art Gallery  
 30 00 Kirkcaldy: Museum and Art Gallery  
 30 00 Kendal: Abbot Hall Art Gallery

30 00 Leamington Spa Art Gallery  
 30 00 Leeds: Temple Newsam House  
 15 00 Leeds Art Collections Fund  
 60 00 Leicestershire Museums and Art Galleries  
 60 00 Leicestershire Education Authority  
 60 00 Lincoln Art Gallery  
 100 00 Liverpool University Art Collections Fund  
 100 00 Liverpool: Walker Art Gallery  
 31.50 London, Ontario: Public Art Gallery and Museum  
 30 00 Luton Art Gallery

30 00 Maidstone Art Gallery  
 75 00 Manchester Corporation Art Gallery  
 75 00 Manchester University: Whitworth Art Gallery  
 6 00 Mansfield Museum and Art Gallery  
 35 00 Melbourne, Australia: National Gallery of Victoria  
 30 00 Merthyr Tydfil: Cyfarthfa Castle Museum  
 50 00 Middlesbrough: Dorman Museum

30 00 Newark Museum and Art Gallery  
 60 00 Newcastle University: Hatton Art Gallery  
 60 00 Newcastle upon Tyne: Laing Art Gallery  
 30 00 Newcastle upon Tyne: Friends of the Laing Art Gallery  
 60 00 Newport Art Gallery  
 60 00 Northampton Art Gallery  
 60 00 Norwich: City Museum and Art Gallery  
 60 00 Nottingham: Castle Museum and Art Gallery

30 00 Oldham Art Gallery  
 31 50 Ottawa, Canada: National Gallery  
 30 00 Oxford: Ashmolean Museum

100 00 Perth, Australia: National Gallery of Western Australia  
 30 00 Plymouth Art Gallery  
 100 00 Portsmouth Art Gallery

60 00 Reading Art Gallery  
 30 00 Rochdale Museum and Art Gallery  
 60 00 Rotherham Museum and Art Gallery  
 60 00 Rugby Art Gallery  
 50 00 Rye Art Gallery

60 00 Salford Museum and Art Gallery  
 60 00 Salford: Friends of the Museum  
 100 00 Salford University Art Collections Fund  
 30 00 Sheffield: Graves Art Gallery

50 00 Southampton Art Gallery  
 30 00 Southend: Beecroft Art Gallery  
 60 00 Southwark: South London Art Gallery  
 30 00 Stalybridge: Astley Cheetham Art Gallery  
 30 00 Stoke on Trent Museum and Art Gallery  
 60 00 Sunderland Museum and Art Gallery  
 30 00 Swansea: Glyn Vivian Art Gallery  
 60 00 Swindon Art Gallery  
 26 25 Sydney, Australia: National Gallery of New South Wales

150 00 Victoria and Albert Museum

30 00 Wakefield Art Gallery  
 5 65 Wakefield Permanent Art Fund  
 30 00 Wellington, New Zealand: National Art Gallery  
 30 00 Wigan Art Gallery  
 30 00 Wolverhampton Art Gallery and Museum  
 30 00 Worksop Museum and Art Gallery

30 00 York Art Gallery

**Subscriptions and  
 Donations received from  
 Companies, Trusts etc.  
 in the year ended  
 31 December, 1976**

50 00 Anderson Sir Colin  
 25 00 Agnew, Thomas and Sons Limited  
 10 00 The British Council  
 25 00 British Petroleum Company Limited  
 10 00 Cambridge: Gonville and Caius College  
 100 00 Christie, Manson and Wood  
 20 00 Angela Flowers Gallery  
 50 00 Gimpel Fils Limited  
 20 00 Knoedler and Company  
 25 00 Lefevre Gallery  
 20 00 Marlborough Fine Art Limited  
 20 00 Mayor Gallery  
 1000 00 Mobil Oil Company  
 25 00 New Art Centre  
 50 00 Open University  
 75 00 Ocean Transport and Trading Co Ltd (P.H. Holt Trust)  
 100 00 Peco Arts Incorporated  
 20 00 Piccadilly Gallery  
 25 00 Rayne: The Max Rayne Foundation  
 25 00 Redfern Gallery  
 20 00 Roland Browse and Delbanco  
 25 00 Rowan Gallery  
 20 00 Rutland Gallery  
 100 00 Sainsbury: The Robert and Lisa Sainsbury Charitable Trust  
 50 00 Thames and Hudson Limited  
 25 00 Felicity Samuel Gallery  
 50 00 Sotheby and Co  
 20 00 E. Speelman  
 30 00 Arthur Tooth and Son  
 607 65 Waddington Galleries

**The Contemporary Art Society  
Revenue Account for the year  
ended 31 December 1976**

1975 £		£
	Subscriptions and Donations	
8,977	from Members	11,200
	Estimated Income Tax Recoverable	
1,178	on Deeds of Covenant	1,202
10,155		12,402
	Bequests and Donations —	
2,449	General	2,617
	Arts Advancement Ltd.—	
4,104	Darwin Fund	—
6,553		2,617
2,000	Grant from Arts Council	5,000
413	Interest on Quoted Investments (Gross)	413
131	Bank Interest	363
3,560	Sale of Tickets for Visits and Parties	5,782
	Commission on foreign travel	
996	arrangements	1,250
		7,032
4,556		
3,173	<b>Less: Expenses</b>	5,445
1,383		1,587
—	Deficit for the year	1,656
<u>£20,635</u>		<u>£24,038</u>
	Expenditure on Pictures and	
9,923	Sculptures by Buyers for 1976	12,250
	Expenditure on Pictures from	
—	Darwin Fund	4,104
	Cost of Contemporary Art Society's	
945	Art Fair	—
	Cost of Contemporary Art Society's	
618	Acquisition Exhibition	—
1,563		—
	Expenses:—	
3,746	Salaries, Allowances, Pension Scheme	4,515
	and National Insurance Contributions	
	Printing, Stationery, Postage and	
747	Telephone	814
608	Estimated Cost of Annual Report	697
250	Auditors' Remuneration	300
1,284	Miscellaneous	1,358
6,635		7,684
2,514	Surplus for the year	—
<u>£20,635</u>		<u>£24,038</u>

**The Contemporary Art Society  
(A Company Limited by  
Guarantee and not having  
a Share Capital)  
Balance Sheet  
31 December 1976**

1975 £		£
	<b>Current Assets</b>	
	Quoted Investments at cost	
	(Market Value £3,455 —	
	1975 £4,926)	4,00
5,433		
	<b>Cash at Bank</b>	
	On Deposit Accounts	4,750
4,605	On Current Accounts	3,436
1,383		8,18
5,988		
20	<b>Cash in Hand</b>	
	<b>Debtors</b>	
	Estimated Income Tax Recoverable	1,553
1,504	Sundry	395
404	Outstanding Subscriptions	84
60		2,03
1,968		
13,409		14,21
	<b>Less: Current Liabilities</b>	
2,253	Creditors and Accrued Expenses	4,65
<u>£11,156</u>		<u>£9,56</u>
	<b>Represented by:—</b>	
	<b>Accumulated Fund</b>	
	Balance at 1st January 1976	11,15
8,642	<b>Add: Profit on Redemption</b>	
	of Investments	6
—		11,22
8,642	<b>Less: Deficit (Surplus — 1975)</b>	
	per Revenue Account	1,65
2,514		
<u>£11,156</u>		<u>£9,56</u>

**NANCY BALFOUR**

**CROFT**

**Members of Committee**

**Notes to the Accounts**

- 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.
- The Members of the Committee received 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, prepared on the historical cost basis of accounting, give a true and fair view of the state of the Society's affairs at 31st December 1976 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

28th March 1977

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 **two** new members 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:

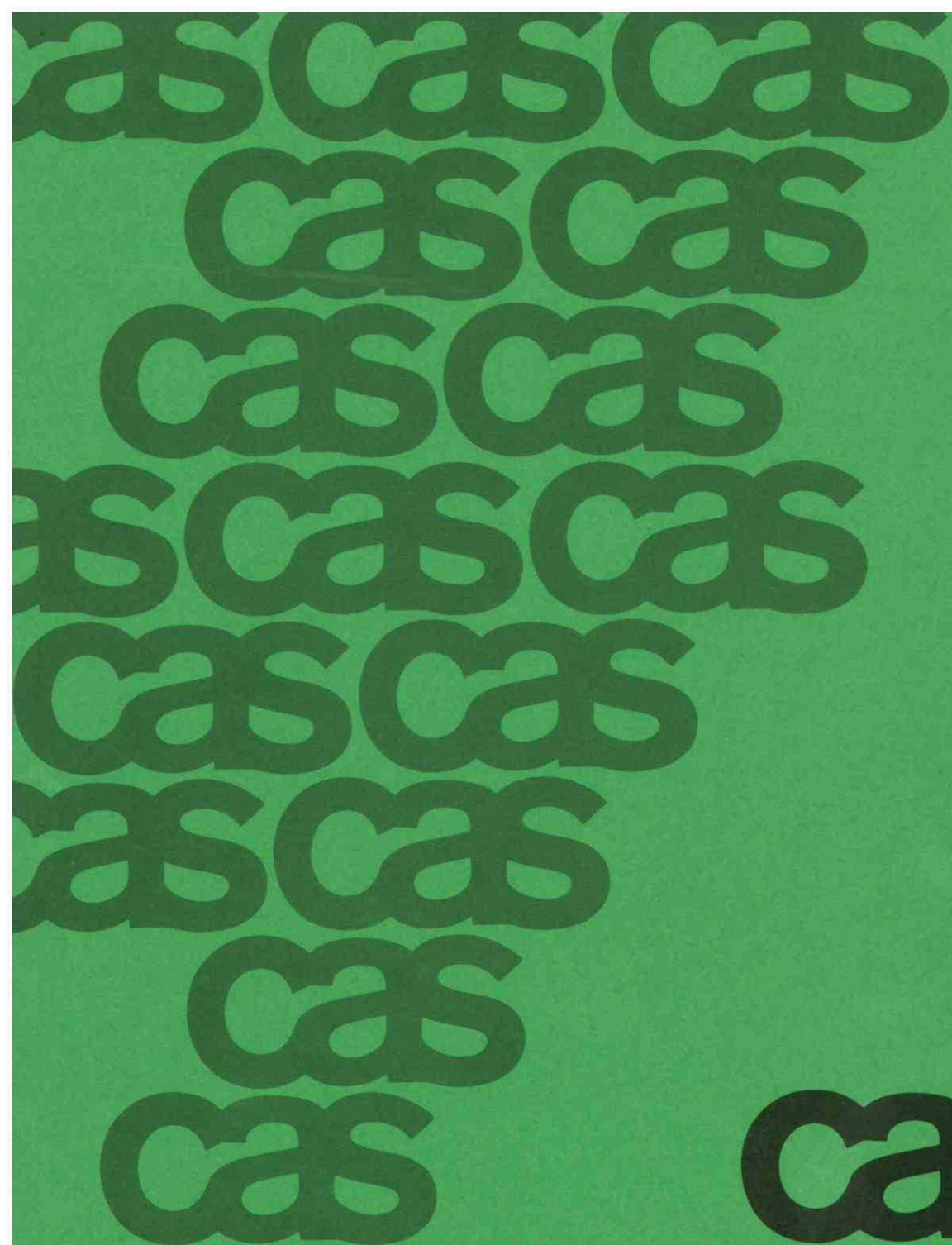
Name  
Address

Name  
Address

Name  
Address

Members Name  
Membership number





**cas**

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