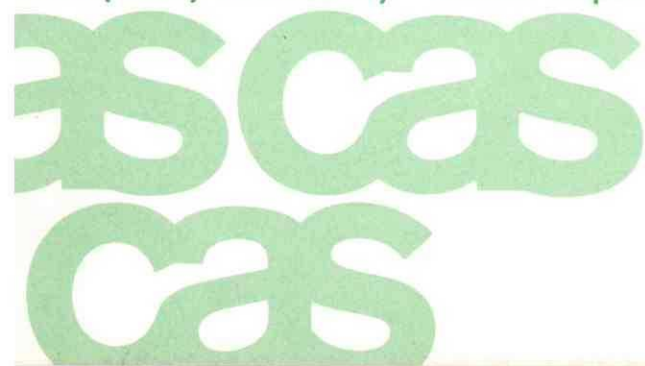




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Contemporary Art Society Annual Report 1977

Tate Gallery Millbank London SW1  
Telephone: (01) 828 0650



## CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held in the lecture theatre of the Tate Gallery on Monday, June 19, 1978, at 6.30 p.m.

### AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1977, together with the auditor's report.
2. To reappoint Sayers Butterworth as auditors of the society in accordance with section 14 of the Companies Act, 1976, and to authorise the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: David Brown, Robin Campbell, CBE, William Packer and Ann Sutton, FSIAD. The retiring members are Norbert Lynton and Peter Moores.
4. Any other business.

By order of the committee

Pauline Vogelpoel

May 22, 1978

Company Limited by Guarantee Registered in London No 255486

Charities Registration No 208178

### Patron

Her Majesty Queen Elizabeth The Queen Mother

### Executive Committee

Nancy Balfour OBE	Chairman
Alistair McAlpine	Vice Chairman
Lord Croft	Honorary Treasurer
Caryl Hubbard	Honorary Secretary
Lady Vaizey	
Anthony Diamond QC	
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	
Belle Shenkman	

Pauline Vogelpoel MBE **The Director**

### Committee Report for the year ended 31 December 1977

During the year Sir Norman Reid and Max Gordon retired from the committee by rotation, Belle Shenkman was elected to the committee and David Brown and William Packer were co-opted to it. Ann Sutton, FSIAD, was co-opted earlier.

The principal activities of the society are to promote the development of contemporary art and to acquire contemporary works of art for presentation to public collections in Great Britain and the Commonwealth.

The society's activities during the year resulted in a surplus of £1,979. The accumulated fund amounted to £11,546 at 31 December, 1977.

NANCY BALFOUR

Chairman

May 22, 1978



## Chairman's Report

The Queen's Silver Jubilee was celebrated by the Contemporary Art Society twice over with two fascinating exhibitions: American Art at Home in Britain at the United States Embassy in July and Works on Paper at the Royal Academy's Diploma Galleries in October. The first, organised by Catherine Curran and Anne Coffin, an American member who has now, alas, returned to New York, contained over 60 works by leading American artists of today. These ranged from Josef Albers to Carl Andre, from Andrew Wyeth to Andy Warhol, and had been bought for their private collections by members of the society since 1952. The second, planned to supplement the Royal Academy's concurrent show of 25 years of British painting, consisted of drawings and other works on paper which had either been presented by the society to public galleries between 1952 and 1975 or bought by the society and not yet distributed.

Both were impressive exhibitions of the highest quality which enhanced the reputation of the society, particularly among artists and experts. We ourselves were surprised at the variety and importance of the American works owned and willingly lent by our members; few of them had previously been shown in public. The exhibition at the Diploma Galleries demonstrated not only the outstanding service which the society offers to the museums belonging to it but also how satisfactorily the work of today's young artists compares with that of those whose reputations have long been established.

Neither show would have been feasible without the co-operation of private and public owners and we are most grateful to all of these generous lenders. The American exhibition was only made possible by the United States Information Service. It was their major contribution to the Jubilee celebrations and was opened by the then new American Ambassador, Mr. Kingman Brewster. The USIS converted its library to an exhibition space for us, printed an illustrated catalogue and helped in many other ways, quite apart from a large financial contribution. Another large donation came from the RCA company; all the costs of this exhibition were covered by special donations which are acknowledged later in this report.

Altogether well over 3000 people saw this show and nearly as many climbed the stairs to the Diploma Galleries at the Royal Academy in October; in both cases many of the visitors were young people. Works on Paper was financed mainly by grants from the London Celebrations Committee for the Queen's Silver Jubilee and from the Linbury Trust. Without this aid the exhibition could not have taken place. But expenses, especially for rent and security, were heavy and the society itself had to find a substantial sum in addition. However this was, your committee felt, a worth-while investment because the Arts Council has since been touring the exhibition to eight centres outside London, making the society better known at no further cost to itself.

Helpful publicity was also received as a result of the small show of recently purchased works which the society arranged in July, 1977, at the invitation of the organisers of the King's Lynn Festival; similar shows are being presented this year at the Chichester and Harrogate Festivals. This year also a combination of students' work and major purchases made by the society is touring Britain under the sponsorship of Crown Wallcoverings.

This is an imaginative example of how business firms can help the visual arts; artists need sponsorship just as much as do the musicians, conductors and actors who benefit more frequently and often more generously from corporate support. Under the Crown project a substantial sum of money (£6000) was provided for the purchase of eight important modern pictures; these were chosen by Alan Bowness and Edward Lucie-Smith, members of the society's committee, who also judged the 150 entries in a competition for art students.

The six prize-winning works will go into the Crown collection. The purchased pictures will be divided between that collection and the society's own collection; our share will be presented to public galleries at our next distribution.

Another welcome example of business patronage in co-operation with the society came toward the end of 1977 when the Diamond Trading Company asked us to spend a large sum on their behalf to purchase pictures for the firm's new office block. Such assistance is available to companies joining the society under our corporate membership scheme which also offers other benefits. Any firm using the society's services in this way will know that the advice given will be independent of commercial considerations and that only high quality works will be recommended.

These new activities are the result of the development grant from the Calouste Gulbenkian Foundation reported last year; this enabled us to provide our director with a full time assistant and to undertake various promotional efforts. I hope that in consequence we will be able to report next year on a permanent, or comparatively permanent, improvement in our long-term financial position.

For the society the only improvement that really matters is an increase in the amounts that we can spend on buying works of art and thus on helping both living artists and public collections. In 1977 the total that we had available was rather less than in the previous year, because the Darwin Fund had run out. But we allocated £8700 from our own funds and received purchase grants, for which we are deeply thankful, of £5000 from the Arts Council of Great Britain and, for the first time, of £1000 (plus £150 for expenses) from the Scottish Arts Council. Gabrielle Keiller travelled to Scotland to spend the latter sum; the other buyers were Joanna Drew and Lord Dufferin. It is encouraging that the Scottish grant has been increased to £1500 (with £200 for expenses) for 1978-9 and that the Arts Council of Great Britain has again offered £5000 to the society. We ourselves have given the 1978 buyers a sum similar to that allocated in 1977.

Several of the 90 public galleries that belong to the society have increased their subscriptions in recognition of inflation. Unfortunately the same pressures have forced several others to cancel their membership. It is especially sad that this should happen just as our next distribution of work draws near; it will take place in mid-1979. The number of individual members has gone up to over 1350. So have subscriptions, from the beginning of 1978, as I forecast must occur in my last annual report. So far, I am glad to say, very few members have failed to renew their subscriptions and I trust that our friends will remain with us, that those who can will continue to subscribe more than the minimum and that all of them will encourage others to join.

The chief benefit of membership is that it enables you to be a patron of the visual arts, to contribute to the national heritage of the future. But there are other benefits as is shown by our list of events in 1977. A charge is made for all of these and profits are used for buying pictures and sculpture. The year began with a visit to the new buildings of St. Thomas's Hospital with its large collection of modern art, arranged by the architect, Eugene Rosenberg, who is also a member of the society. In May we visited a group of artists' studios in a lovely setting on the river at Hammersmith Terrace; those who welcomed us included Julian Trevelyan and Mary Fedden, Evelyn Gibbs, Barbara Brown, Ron Nixon, and Jo and Michael Patrick; we also saw Monika Kinley's collection on Hammersmith Bridge. In June Alec Gregory-Hood most generously entertained about 100 members to lunch at his house near Stratford-on-Avon, with a collection of contemporary painting and a garden full of modern sculpture; in the same neighbourhood we also visited Sir John Wiggins and Captain and Mrs. James West; both own exceptionally attractive houses and



List of Purchases  
for the year 1977

Buyer: Joanna Drew

Marc Chaimowitz	Dream, 1977 (photomontage)
Fay Godwin	Sheepfold, Aberedw Hill (black and white photograph)
Fay Godwin	Desert of Wales (black and white)
Derek Hirst	Shaft No II, 1974 (cryla on wood)
John Harper	Vertical Catchment A (7 photographs)
John Harper	Catchment No 13 (drawing)
John Harper	Physical drawing No 12 (drawing)
Malcolm Hughes	3 Units: No 2, 1977 (drawing, painting, relief maquette)
Alan Johnston	"For Sorley McLean's Dain de Einhir" (4 pencil drawings)
Bill Jacklin	"Anemones", 1977-(38/40) (7 etchings)
Andrew Lanyon	Chapel (oil)
David Mindline	Sear House Tree (photograph)
Carl Plackman	Relationships, 1977 (charcoal and wash)
Nicholas Pope	2 thin stones - Mr and Mrs Arnolfini (sculpture)
Michael Sandle	Artillery battery, 1976 (ed 60) (etching)
Michael Sandle	Submarine Monument with discs, 1976 (etching)
Ian Stephenson	Sfumato, 1963-1965 (oil)
Gerald Wilde	Abstract II (gouache)

Buyer: Lord Dufferin

Stephen Buckley	Passage 1977 (oil and canvas on wood)
Kenneth Dingwall	Layer II (pencil on card)
Kenneth Dingwall	Grey layers (pencil/acrylic on card)
Brian Falconbridge	Untitled No 6, 1975 (wood)
Brian Falconbridge	Untitled No 7, 1976 (sculpture, mixed media)
Nigel Henderson	Face at the Window 1, 1977 (oil and photograph)
Ben Johnson	Lock, 1977 (acrylic Liquitex)
John Loker	Single extracts 1, 1976-1977 (acrylic)
Ian McKeever	Near Cromer, Norfolk, Summer 1977 (pencil on paper and photograph)
Noel Myles	Untitled, 1977 (oil)
Victor Newsome	Medicine Chest, 1975 (acrylic on wood)
Martin Naylor	Study on the death of innocence (photograph and paint on card)
David Tindle ARA	Still life with tall stool (egg tempera)
Nicholas de Ville	Still life with stool and books, 1977 (wire, pigment, resin on board)

Buyer: Gabrielle Keiller

Ian Hamilton Finlay	"Someone Somewhere" (screenprint)
Ian Hamilton Finlay	4 Sails (Glass poem)
Ian Hamilton Finlay	Sea poppy I (Glass poem)
Ian Hamilton Finlay	Sea poppy II (Glass poem)
John Kirkwood	Tank in Desert (photomontage)
John Kirkwood	Tank coming ashore (photomontage)
John Kirkwood	Operation with electrodes (drawing on photomontage)
John Kirkwood	Operation with cones and tubes (drawing on photomontage)
Eileen Lawrence	"Scroll 2", 1977 (water-colour drawing)
Eileen Lawrence	Prayer Stick, 1977 (water-colour drawing)
Glen Onwin	"Recovery of Dissolved Objects" (8 photomontages)

Barrie Cook drawing to the Welsh Arts Council  
Howard Hodgkin painting to the Midland Group's exhibition "Towards another Picture"

Loans made by the  
Society during 1977

Gifts to the Society

Gifts from the Society

Subscriptions and  
donations received from  
public art galleries  
in the year ended  
31st December 1977

Group of paintings to Milton Keynes Corporation  
Paintings to the Open University  
Thirty-one paintings to the King's Lynn Festival  
Fifteen works to the West Oxfordshire Association Exhibition, Bampton  
Thirty-nine works on paper to Contemporary Art Society exhibition "Works on Paper" at the Diploma Galleries and subsequent Arts Council Tour.

From Alistair McAlpine, water-colour "Table Top with silhouette" by Bill Jacklin  
From an anonymous donor, oil painting "Ayorou" by Madeleine Pearson.

To the British Museum, three nude figure-studies (drawings) by Isaac Rosenberg.

£	p	
60	00	Aberdeen Art Gallery and Industrial Museum
100	00	Adelaide, Australia: National Gallery of South Australia
30	00	Auckland, New Zealand: City Art Gallery
75	00	Bedford: Cecil Higgins Art Gallery
30	00	Belfast: Ulster Museum
60	00	Birkenhead: Williamson Art Gallery
110	00	Birmingham City Art Gallery
30	00	Blackburn Art Gallery
30	00	Blackpool: Grundy Art Gallery
75	00	Bolton Museum and Art Gallery
30	00	" 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	" Friends of the Art Gallery
30	00	Brighthouse Art Gallery
60	00	Brisbane, Australia: National Gallery of Queensland
60	00	Bristol Art Gallery
30	00	British Museum: Department of Prints and Drawings
30	00	Bury: Corporation Art Gallery
100	00	Cardiff: National Museum of Wales
60	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
30	00	Eastbourne: Towner Art Gallery
30	00	Edinburgh: Scottish National Gallery of Modern Art
30	00	Exeter: Royal Albert Memorial Museum
92	60	Glasgow University Art Collections Fund
100	00	Glasgow Art Galleries and Museum
60	00	Hamilton, Ontario: The Art Gallery
30	00	Harrogate: Corporation Art Gallery
60	00	Huddersfield Art Gallery



55 00	Hull: Ferens Art Gallery
10 00	" Friends of the Ferens Art Gallery
35 00	Hull University Art Collection
55 60	Ipswich Museum and Art Gallery
30 00	Kendal: Abbot Hall Art Gallery
30 00	Kettering Art Gallery
30 00	Kirkcaldy Museum and Art Gallery
30 00	Leamington Spa Art Gallery
30 00	Leeds: Temple Newsam House
15 00	" Arts Collection 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
75 00	Manchester Corporation Art Gallery
75 00	Manchester University: Whitworth Art Gallery
35 00	Melbourne, Australia: National Gallery of Victoria
30 00	Merthyr Tydfil: Cyfarthfa Castle Museum
50 00	Middlesbrough: Dorman Memorial Museum
60 00	Newcastle University: Hatton Gallery
62 50	Newcastle upon Tyne: Laing Art Gallery
30 00	" " " 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
30 00	Oxford: Ashmolean Museum
100 00	Perth, Australia: National Gallery of Western Australia
60 00	Plymouth Art Gallery
100 00	Portsmouth Art Gallery
30 00	Preston: Harris Museum and 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
30 00	Rye Art Gallery
60 00	Salford Museum and Art Gallery
60 00	" Friends of the Museum
100 00	Salford University Art Collections Fund
30 00	Sheffield: Graves Art Gallery
50 00	Southampton Art Gallery
60 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
62 50	Sunderland Museum and Art Gallery
30 00	Swansea: Glyn Vivian Art Gallery
60 00	Swindon Art Gallery
150 00	Victoria and Albert Museum
30 00	Wakefield Art Gallery
30 00	Wellington, New Zealand: National Art Gallery

**Subscriptions and  
donations received from  
companies, trusts etc.  
in the year ended  
31st December, 1977**

30 00	Wigan Art Gallery
30 00	Wolverhampton Art Gallery and Museum
30 00	Worksop Museum and Art Gallery
30 00	York Art Gallery
50 00	Anderson, Sir Colin
25 00	Thomas Agnew and Sons
10 00	The British Council
30 00	British Petroleum Company Limited
10 00	Cambridge: Gonville and Caius College
100 00	Christie, Manson and Wood
200 00	Lord Croft
20 00	Angela Flowers Gallery
50 00	Gimpel Fils
50 00	Peter Green Esq.
20 00	Knoedler and Company
50 00	King's Lynn Festival
25 00	Lefevre Gallery
20 00	Marlborough Fine Art
100 00	Masius, Wynne-Williams and D'Arcy-Macmanus
25 00	Mayor Gallery
50 00	Milton Keynes: City Gallery
25 00	New Art Centre
50 00	Open University
200 00	Oppenheimer Charitable Trust
75 00	Ocean Transport and Trading Co. Ltd. (P.H. Holt Trust)
100 00	Peter Meyer Charitable Trust
20 00	Piccadilly Gallery
25 00	The Max Rayne Foundation
25 00	Redfern Gallery
20 00	Roland, Browse and Delbanco
25 00	Rowan Gallery
20 00	Rutland Gallery
100 00	Robert and Lisa Sainsbury Charitable Trust
25 00	Felicity Samuel Gallery
50 00	Sotheby Parke Bernet and Company
100 00	Waddington and Tooth Galleries
1000 00	From the late H. Ripszam Esq.
25 00	From the late Dr. R. Spiers.

**Bequests**

**Special donations**

**(a) American Art at Home in Britain**

United States Information Service	£1,725.00
Anonymous	£1,430.00
RCA	£ 500.00
E.J. Power Esq.	£ 200.00
M.A. Ackerman Esq.	£ 74.00
Others	£ 85.00
Profits from River Party	£ 436.00

**(b) Works on Paper**

London Celebrations Committee for the Queen's Silver Jubilee	£2,000.00
Linbury Trust	£1,500.00

**The Contemporary Art Society  
Income and Expenditure Account  
for the year ended  
31 December 1977**

1976 £		£
11,200	Subscriptions and Donations from Members	11,113
<u>1,202</u>	Estimated Income Tax Recoverable on Deeds of Covenant	<u>1,157</u>
12,402		12,270
2,617	Bequests and Donations — General	2,462
—	Special, relating to — Calouste Gulbenkian Foundation Grant	1,000
—	'Works on Paper' — Jubilee Exhibition	3,500
—	American Art at Home in Britain Exhibition	<u>4,451</u>
		<u>8,951</u>
2,617		11,413
5,000	Grants from — Arts Council Great Britain	5,000
—	Scottish Arts Council	1,150
—	Calouste Gulbenkian Foundation	<u>2,100</u>
5,000		8,250
413	Interest on Quoted Investments (Gross)	446
363	Bank Interest	498
5,782	Sale of Tickets for Visits and Parties	4,107
	Commission on foreign travel arrangements	<u>1,774</u>
		<u>5,881</u>
	<b>Less: Expenses</b>	<u>4,302</u>
1,587		1,579
—	Sale of Undistributed Pictures	1,871
1,656	Deficit for the year	—
<u>£24,038</u>		<u>£36,327</u>
12,250	Expenditure on Pictures and Sculptures by Buyers for 1977	14,130
4,104	Expenditure on Pictures from Darwin Fund	—
	Cost of Contemporary Art Society's Exhibitions—	
—	'Works on Paper'	4,960
—	American Art at Home in Britain	<u>4,431</u>
		9,391
	Expenses—	
4,515	Salaries, Allowances, Pension Scheme and National Insurance Contributions	6,171
700	Accountancy Charges	900
814	Printing, Stationery, Postage and Telephone	1,024
—	Promotional and Publicity Material	700
697	Estimated Cost of Annual Report	857
300	Auditors' Remuneration	400
<u>658</u>	Miscellaneous	<u>775</u>
7,684		10,827
—	Surplus for the year	1,979
<u>£24,038</u>		<u>£36,327</u>

**The Contemporary Art Society  
(A Company Limited by  
Guarantee and not  
having a Share Capital)  
Balance Sheet  
31 December 1977**

1976 £		£
4,000	<b>Current Assets</b> Quoted Investments at cost (Market Value £4,199 — 1976 £3,455)	4,000
4,750	<b>Cash at Bank</b> On Deposit Account	5,864
<u>3,436</u>	On Current Accounts	<u>9,395</u>
8,186		15,259
1	<b>Cash in Hand</b>	8
	<b>Debtors</b> Estimated Income Tax Recoverable	1,529
1,553	Sundry	795
395	Outstanding Subscriptions	<u>514</u>
<u>84</u>		<u>2,838</u>
2,032		22,105
14,219		
	<b>Less: Current Liabilities</b> Creditors and Accrued Expenses	9,859
4,652	Grant Prepaid	<u>700</u>
—		10,559
4,652		<u>£11,546</u>
<u>£9,567</u>		
	<b>Represented by:—</b> <b>Accumulated Fund</b> Balance at 1st January 1977	9,567
11,156	<b>Add: Profit on Redemption</b> of Investments	—
67		9,567
11,223		
(1,656)	<b>Add: Surplus (Deficit — 1976)</b> per Income and Expenditure Account	1,979
<u>£9,567</u>		<u>£11,546</u>

**NANCY BALFOUR**

**Members of Committee**

**CROFT**

**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.



<b>The Contemporary Art Society</b>	1976	
<b>(A Company Limited by</b>		
<b>Guarantee and not</b>	£	
<b>having a Share Capital)</b>		
<b>Sources and Application of</b>		
<b>Funds Statement</b>	(1,656)	(deficit)
	<u>1,500</u>	
	£ (156)	

£

£

From Operations —	
Net Surplus for the year	1,979
From Redemption of Investments	—
	<u>£1,979</u>

49	Decrease in Income Tax Recoverable	(24)
(9)	Increase in Sundry Debtors	400
24	Increase in Outstanding Subscriptions	430
	Increase in Creditors and Accrued	
(2,399)	Expenses	(5,207)
—	Increase in Grant Prepaid	(700)
	Increase in Bank Balances and	
2,179	Cash in Hand	7,080

£1,979

We have examined the Accounts set out on pages 10 to 12. These have been prepared under the historical cost convention. In our opinion, these Accounts give, under the accounting convention stated above, a true and fair view of the state of affairs of the Company at 31st December 1977 and of the surplus for the year ended on that date, and comply with the Companies Acts 1948 to 1976.

**SAYERS BUTTERWORTH**  
Chartered Accountants

**The Contemporary Art Society** would like to increase its membership

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.

**To the Organising Secretary, CAS**  
**Tate Gallery, Millbank, London, SW1P 4RG**  
**Telephone: 01-828 0650**

Name  
Address

Name  
Address

Name  
Address

Please send details of corporate membership to the Following:

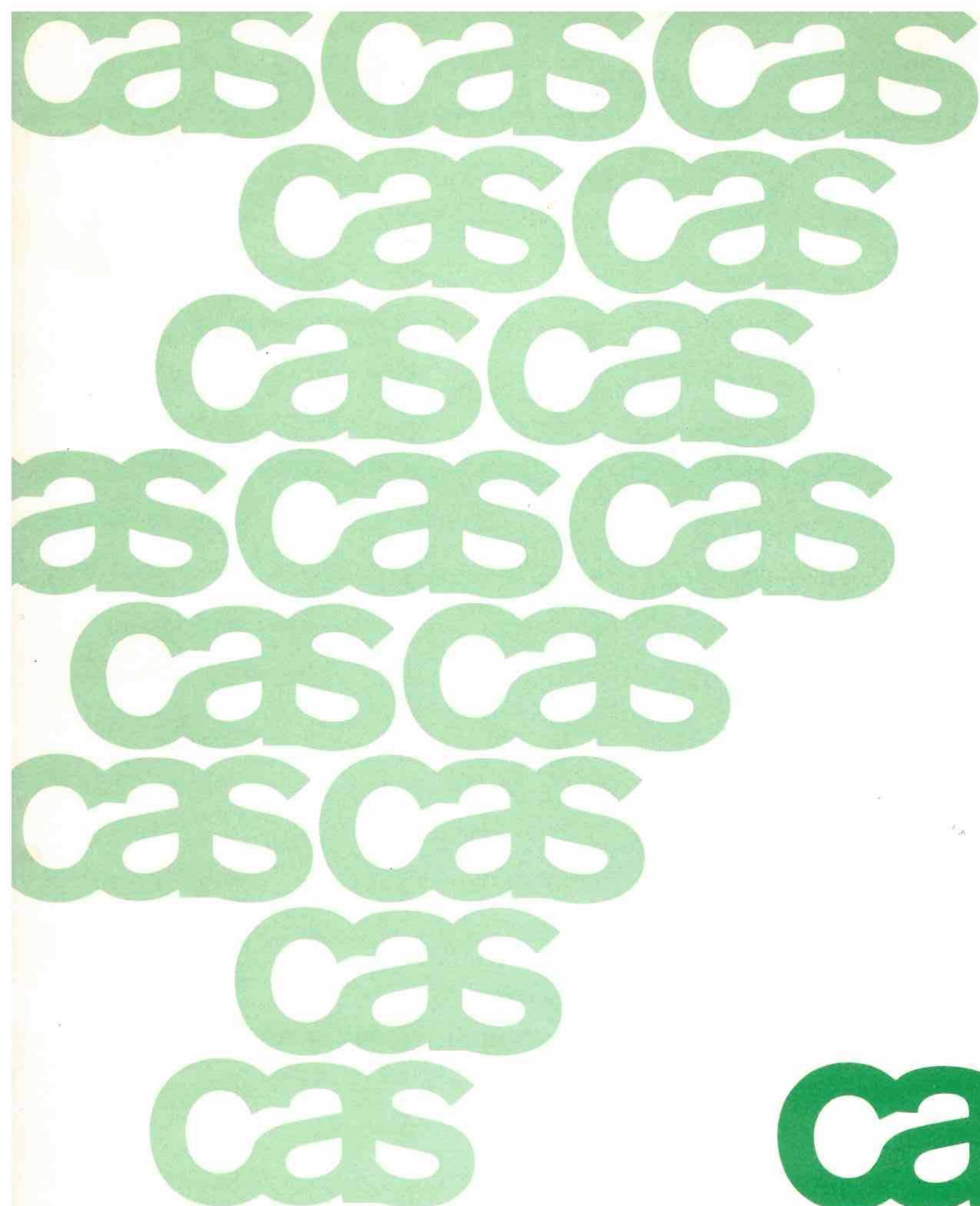
Name  
Name of Firm  
Address

Name  
Name of Firm  
Address

Name  
Name of Firm  
Address

Charities Registration No 208178

Members Name  
Membership number



Contemporary Art Society Annual Report 1977

Tate Gallery Millbank London SW  
Telephone: (01) 828 065

