



**Contemporary Art Society
Annual Report and
Statement of Accounts
1980**

Tate Gallery
Millbank London SW1
01-821 5323

CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held at Painter's Hall, 9, Little Trinity Lane, EC4 on Wednesday, July 1st, 1981 at 6.45 p.m.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended December 31, 1980, 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 authorize the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: Mary Rose Beaumont, Ronnie Duncan, James Holloway, Edward Lucie-Smith, Jeremy Rees and Alan Roger. The retiring members are Lord Croft and Gabrielle Keiller.
4. Any other business

By order of the Committee

Pauline Vogelpoel

June 1 1981

Company Limited by Guarantee Registered in London No 255486

Charities Registration No 208178

IAN STEPHENSON A.R.A.

Phoenix 480/540 1980

56 x 71 cm/22 x 28 in.

From an edition of unique collaged images screenprinted by Megara and published in 1981 by the Contemporary Art Society, Tate Gallery, Millbank, London SW1P 4RG

Patron

Her Majesty Queen Elizabeth The Queen Mother

Executive Committee

Nancy Balfour OBE
Lord Croft
Bryan Montgomery
Caryl Hubbard
Marquess of Dufferin and Ava
Catherine Curran
Joanna Drew
Gabrielle Keiller
Geoffrey Tucker CBE
Alan Bowness CBE
Carol Hogben
Belle Shenkman CM
David Brown
Robin Campbell CBE
William Packer
Ann Sutton FSIAD
Edward Dawe
Muriel Wilson
Lady Vaizey

Chairman
Vice Chairman
Honorary Treasurer
Honorary Secretary

Pauline Vogelpoel MBE **The Director**
Petronilla Spencer-Silver **Organising Secretary**

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December 1980

During the year Edward Lucie-Smith and Alistair McAlpine retired from the committee by rotation. Lady Vaizey was elected to the committee. Mary Rose Beaumont, Ronnie Duncan, James Holloway, Jeremy Rees and Alan Roger were co-opted to the committee.

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

The society's activities during the year resulted in a surplus of £6,057 at 31 December, 1980

NANCY BALFOUR
Chairman

June 1, 1981

Chairman's Report

At the Contemporary Art Society's last annual general meeting a resolution was carried with unanimous enthusiasm respectfully congratulating our patron, Her Majesty Queen Elizabeth the Queen Mother, on her 80th birthday. In reply her private secretary told us how touched she was by the society's very kind message and expressed her appreciation.

In 1980 the Contemporary Art Society also celebrated a birthday, its 70th. It was founded by members of the Bloomsbury Group but is still very much alive. Indeed, 1980 was the year in which the society took off in fresh directions through the corporate membership scheme which was inaugurated in 1978. While individual subscribers and public art galleries still constitute the society's solid foundation, corporate subscribers have given us financial flexibility which we lacked in the past. And, from their point of view, to join the Contemporary Art Society provides them with a means of co-operating in the present government's policy of encouraging private patronage of the arts as a supplement to official subsidies. This is in fact what the society has been doing ever since it was founded — helping living artists by acquiring their work and publicly-funded museums by presenting that work to them. In the process the society has built up a high reputation for the independence of its judgement and the quality of its choices. This experience is now being shared with our corporate members.

Among the benefits offered to them are the society's advice on buying pictures and sculptures to give to museums or to display in their offices and on arranging exhibitions in their offices or elsewhere. At the end of 1980 the society had 36 corporate subscribers — 11 of whom had joined during the year — and at the time of writing there are 42. Several of the new members, notably the National Westminster Bank, Unilever Ltd and Cocoa Merchants Ltd., have sought the society's help in putting together collections of art for new or refurbished office buildings and there have been additions to the collections started earlier by De Beers Consolidated Mines, BP Chemicals and The Economist Newspaper. The society received useful publicity in press and television reports on the De Beers collection. There is some reason to hope that at last British companies are beginning to consider purchases of contemporary art, whether or not individual members of the board admire it, to be part of their responsibility to artists, to the public and to their employees. That there is still a long way to go, however, was underlined when the institute of Directors was obliged to return pictures lent to it by the society because of objections from its members.

At the request of another corporate member, BP International Ltd., and in co-operation with Corporate Fine Art, the society helped to arrange a show of pictures by young artists in the entrance hall of Britannic House for two weeks in October. This exhibition went on to Wiggins Teape Ltd. at Basingstoke and a similar exhibition, also arranged in conjunction with Corporate Fine Art, was put on in February 1981 at the National Westminster Bank's premises in Bishopsgate. The idea in all three cases was to introduce staff and visitors to attractive and inexpensive new work of quality — and to the Contemporary Art Society. Unfortunately sales were disappointing but the society's funds were increased by donations from the firms concerned.

The society also received a gift of five first-class contemporary wall hangings, which will be included in our next distribution to public galleries, from another corporate subscriber, Crown Wallcoverings, at the close of the touring exhibition, "Tapestries of Today", which was sponsored jointly by the company and the society.

During the summer Sotheby Parke Bernet and Company invited the society to arrange exhibitions in its regional premises in Harrogate and Edinburgh, to coincide with the festivals in these two towns. In each case gifts made by the Contemporary Art Society since 1920 were borrowed back from public galleries in Yorkshire and Scotland respectively. The results were impressive displays of some of the best pictures produced during the last 60 years. We are most grateful to the lending galleries for their willing help and to Sotheby Parke Bernet for giving us this opportunity of demonstrating the importance of our activities outside London. Another of our corporate members, Lily Modern Art, is offering long-term loans of a few works from its collection of contemporary art to our member galleries through the society.

Individual members of the society also have reason to be grateful to our corporate subscribers. The Commercial Union Assurance Company entertained us most lavishly before our 1980 annual general meeting in the beautiful reception rooms at the top of their building in the City of London. Later in the year BP Chemicals arranged a special showing of the pictures purchased for their new offices in Belgravia with the advice of the society and entertained our members equally lavishly. And the Canadian High Commission, which has now become a corporate subscriber, invited our members to a special viewing of the Jack Bush exhibition at the Serpentine Gallery in October. Our thanks go to all of them.

Much earlier in the year the Serpentine Gallery also provided, with its wonderful show of photographs by André Kertész, the occasion for a well-attended and stimulating discussion on "The Fine Art of Photography". This was open to the public and was chaired by Marina Vaizey, with introductory remarks by Paul Hill, Mark Haworth-Booth and Ian McKeever; André Kertész was among those present.

Another most successful event was the dinner at the Tate Gallery in March in honour of the newly appointed Director, Professor Alan Bowness, CBE, a member of the society's committee, who gave an inspiring talk on his plans for the gallery. Since then he has offered to allow our members to buy tickets at half-price for special exhibitions at the Tate when an entrance fee is charged. We are grateful to him for this specifically, and generally for his sustained encouragement of, and assistance to, the society.

Among other events during 1980 — a full list is on page 8 — there should be special mention of the visits to private collections in South Kensington in June, when Drs Ball and Hargreaves, Mr Robert Medley and Mr. and Mrs. Rene Gimpel all generously opened their houses to our members and to the collections of Mr. Alan Roger and Mr. James Kirkman in November, when several dealers in the Brompton Road area also opened specially for our members.

It was disappointing, however, that an evening party at the Whitechapel Art Gallery, when the Leicestershire Education Department's collection for schools was on view, had to be cancelled owing to lack of interest. This also happened in the case of two day trips out of London: to Bristol to see the British Art Show, arranged by a member of our committee, William Packer, and to Wakefield to see Barbara Hepworth's retrospective exhibition at the Yorkshire Sculpture Park. All of these events should have had particular appeal for members of the society. Presumably cost was a deterring factor although the charges were kept as low as possible.

Another trip, abroad this time, which was not supported as well as it might

have been, was the September week-end in Dublin, primarily to visit the 1980 ROSC exhibition of international art. Members were entertained by the American Ambassador, by Sir Basil and Lady Goulding and by Senator Gordon Lambert, chairman of the Irish Contemporary Art Society. The warm welcome that we received from him and his members made the trip an especially enjoyable one.

Other foreign capitals visited during 1980 were Copenhagen at the end of February and Vienna just before Christmas; members also spent weekends in Munich in January and Florence in April, visiting museums, dealers' galleries and special exhibitions. In Munich we were entertained by Prince Franz of Bavaria, a well-known collector of modern art; in Copenhagen Professor Andreason showed us his collection, while in Florence and Vienna we were invited to artists' studios. For this hospitality we are most grateful and our thanks also go to our friends in all these cities who helped us with the details of our programmes.

All these trips were fully booked and the 19-day tour of China in October, in spite of being costly, was so popular that it had to be repeated a week later. A handsome contribution to the society's picture-buying funds has been received as a result. Much of the success of these trips is, as always, due to the enthusiasm with which they are planned and organised by Rosmarie Slagle, now of Adamas International Travel, with the help and advice of the Director and of our events subcommittee.

Once more we have been able to increase very substantially the amount spent on buying works of art for public collections, which is the primary purpose of the society. Total outlays, at almost £51,000, were again about 50 per cent higher than in the previous year. Of this total nearly half — £23,700 — came from the society's own funds and the rest from purchase grants from the Arts Councils of Great Britain and Scotland, an anonymous trust, the Worshipful Company of Painter-Stainers and the Linbury Trust. The last-named has contributed to our funds over the last three years a sum well in excess of the £20,000 originally promised in 1978 and we appreciate this very much. Our buyers in 1980 were Carol Hogben and Bryan Montgomery, with Alan Roger purchasing in Scotland.

The society's next full distribution of work to public galleries is expected in 1982 but in 1980 we circulated to our member galleries a list of works which had been offered in previous distributions but had not been asked for, usually because more important works were preferred. The committee decided that these must be disposed of because of lack of storage space. Nearly all of these surplus works were in fact asked for this time round and have now been distributed; a list is on page 11 and includes also those galleries which have received gifts of pictures by Norman Garstin. These were left to the society by his daughter in 1978 and have been given to galleries which have a special interest in this artist. The Hunterian Gallery of Glasgow University received a picture by Knighton Hosking as a gift in honour of its new building.

Under an experimental pilot scheme, during 1980 the society contributed 25 per cent of the cost, up to a maximum of £500 in each case, of approved purchases made by its member galleries from specially-selected exhibitions of contemporary work. The purchases subsidised in this way are listed on page 12. Since the limited sum set aside for this experiment had not been fully spent by the end of the year, the 1981 Tolly-Cobbold show has now been included in the scheme. But the society's committee has not yet reached a decision on its future.

Once again a number of public galleries increased their subscriptions to the society without being asked, usually in order to enable us to keep up with inflation. We welcome this expression of confidence very much, as we also do the fact that eight galleries joined the society for the first time. Two of these were universities and two joined through their Friends' groups. We would like to draw the attention of universities which have collections of contemporary art to the benefits of membership. We would also like to remind Friends of Museums that they can either join on their own behalf or supplement the subscription already paid by their gallery, as several do already. Over 100 public galleries now belong to the society, including those in Australia, New Zealand and Canada.

Individual membership also went up in 1980 by over 100, to about 1500, and several art dealers subscribed for the first time. Others put up their subscriptions and many dealers contribute in other ways as well. But we wish that even more dealers would join; they profit from the fact that, when the society buys work by their artists, that work goes into public collections and therefore enhances the reputation of the artist. We would also, as always, like to have more individual members not only for the cash which they bring but also for the evidence that they provide of public support and approval for what we do. Recent changes in the tax law make it easier to subscribe by covenant; these are explained in the Treasurer's report. Bequests to the society, as to all charities, are also now exempt from capital transfer tax up to a maximum value of £200,000. Finally we are always glad when members send us more than the minimum annual subscription, as many do. And we are grateful to the trusts and business firms which make donations to our funds.

In 1980 the society commissioned a print from Ian Stephenson ARA, which is reproduced on the cover of this report although it was not actually completed until 1981. This new venture, both for the artist and the society, was intended to demonstrate that a first-class print could be sold at a reasonable price — £50 in this case — if produced in a large edition. In the event a unique edition was produced, since each of the 540 prints differs slightly, because each was collaged individually. Thanks are due to Ian Stephenson and to Megara Screenprints Ltd who collaborated in the production of "Phoenix". The prints have been selling well but some are still available.

Thanks are also due to the volunteers who helped in the office during 1980, notably Gaye Yates, Caryn Faure-Walker, James Lambert and, above all, Harold French, who now prepares a quarterly trial balance for us. This help made it just possible for our Director, Pauline Vogelpoel, and our Organising Secretary, Petronilla Spencer-Silver, to cope with the society's increased activity. All of our members will be conscious of the energy, devotion and enthusiasm with which they look after the interests of the society.

In an effort to strengthen the society's links with artists and galleries outside of London, during 1980 the committee co-opted Ronnie Duncan from Yorkshire, James Holloway from the National Gallery of Wales, Jeremy Rees of Bristol's Arnolfini Gallery and Alan Roger, a trustee of the National Gallery of Scotland. Mary Rose Beaumont was also co-opted during the year. All of these now come up for election, as does Edward Lucie-Smith, eligible to return to the committee after a year's absence. Gabrielle Keiffer has resigned to our great regret and we also have to lose Michael Croft, whose period of service as Honorary Secretary, Honorary Treasurer and now Vice-Chairman adds up to the ten years which is the maximum allowed to an officer under our articles of association. He has been a member of the committee for many more years than that and will be missed very much.

He became Vice-Chairman after last year's annual general meeting when it was also announced that Bryan Montgomery had accepted the committee's invitation to become Honorary Treasurer. The name of the new Vice-Chairman will be announced at this year's annual general meeting. The appointment will be affected by the decisions taken at the preceding extraordinary general meeting which is being asked to approve changes in the articles of association concerning the officers' terms of service. These changes were recommended by a special sub-committee, chaired by Belle Shenkman, which was set up by the society's main committee in January. Our honorary solicitor, Tony Paterson, has been most helpful in this matter.

Once again my report ends sorrowfully, with the death during the year of Sir Colin Anderson, honorary treasurer of the society from 1946 to 1956 and chairman from 1957 to 1960 when he resigned on becoming chairman of the Trustees of the Tate Gallery. When he and Lady Anderson retired to Jersey in 1976 they presented 17 pictures from their collection to the society for distribution to our member galleries and they have supported the society generously in other ways.

NANCY BALFOUR

Honorary Treasurer's Report

Once again the Contemporary Art Society has had an encouraging year financially, unlike many other charities in 1980. This good fortune is due largely, as the Chairman points out in her report, to the growing interest being taken in the work of the society by business firms.

On December 31, 1980, the accumulated fund stood at £50,844, with quoted investments at cost comprising £22,057 of that total. The increase over 1979 came from the surplus on operations — £6,057 in 1980. While much less than 1979's £29,316, which was due to exceptional donations, as explained at the time, the 1980 surplus was substantially larger than in other recent years.

Similarly bequests and donations, at £7,932, were well above the amounts received in the years before 1979's spectacular rise. Subscriptions and donations from members were up by over £5,000 when allowance is made for income tax recoverable on covenants, with all categories of membership showing individual rises.

The net income from events and trips abroad rose satisfactorily as also did the interest earned on both quoted investments and deposit accounts; this was of course due partly to the high interest rates prevailing in 1980 but also to the increase in the society's accumulated fund in the previous year. Purchase grants to the society also went up by over £9,000, thanks to increased contributions from the Scottish Arts Council and the Linbury Trust and a special gift from another trust.

By adding £23,673 from its own funds to these grants the society was once again able to spend far more than in previous years on its main objective — buying works by living artists to present to public collections. The total of £50,948 includes subsidies amounting to £2,684 to assist purchases by member galleries under an experimental scheme explained in the Chairman's report.

Since 1980 was a year of runaway inflation the staff are to be congratulated on the smallness of the rise in administrative expenses — under £1500. Well-deserved increases in salaries came to that sum but minor increases in other costs, detailed on page 20, were cancelled out by savings on accountancy charges resulting from the voluntary assistance of Harold French.

I would like to thank him for this help. I also want to thank most warmly my predecessor as Honorary Treasurer, Michael Croft, for his helpful advice and co-operation when he handed over his duties to me in the middle of the year.

BRYAN MONTGOMERY

Note on covenanted subscriptions

Since April, 1981, the tax benefits obtainable by covenanting subscriptions have been augmented. The society still reclaims the tax paid at the basic rate — 30% at present — on the covenanted amount. But those individual subscribers who pay income tax at more than the basic rate can now claim relief, on the tax paid by them in excess of the basic rate, for covenanted payments up to a total (to all charities) of £3,000 a year. This means that at little extra cost to themselves, but at substantial profit to the society, members can covenant to pay it more than the minimum subscription — now £5 a year — as many already do. Moreover, such covenants now need to be entered into for only four years, instead of the previous minimum of seven years. Details are available from the society's office.

Events 1980

| | |
|------------|---|
| February 4 | Discussion on the Fine Art of Photography at the Serpentine Gallery |
| March 10 | Evening of art films at Millbank Tower |
| March 25 | Dinner in honour of Professor Alan Bowness at the Tate Gallery |
| June 1 | Annual General Meeting at St Helen's Undershaft by kind invitation of the Commercial Union Assurance Co |
| June 5 | Three private collections opened for members in South Kensington |
| June 30 | Evening walk-around Holborn art galleries and the Central School of Art and Design |
| October 14 | Preview of the Jack Bush Exhibition at the Serpentine Gallery, by invitation of the Canadian High Commissioner |
| November 8 | Two private collections and three dealers' galleries opened for members in the Brompton Road area |
| December 2 | Special party given by BP Chemicals at Belgrave House to see pictures bought for them by the society, and a film on Patrick Heron |

Foreign trips in 1980

| | |
|-----------------------|-----------------------|
| January 25-27 | Weekend in Munich |
| February 29-March 3 | Weekend in Copenhagen |
| April 11-14 | Weekend in Florence |
| September 26-28 | Weekend in Dublin |
| October 14-30 | China |
| October 20-November 6 | China |
| December 12-15 | Weekend in Vienna |

Purchases for the year 1980

Buyer: Carol Hogben

| | |
|----------------------|--|
| Conrad Atkinson | Landscape, 1980 (drawing and collage) |
| Ian Breakwell | At the Heart of Europe, 1978 (drawing) |
| Malcolm Carder | The Walking Man (6), 1979 (ink and photographs) |
| Marcel Duchamp | MA64, 1964 (perspex, wire, letaset and other materials) |
| David Field | Poster, 1973 (screenprint and mixed media) |
| Stephen Gregory | Cabinet, 1979, (grey lacquer with blue prism base and red shelves) |
| Julia Gurney | Stones Throw (acrylic) |
| Susanna Heron | Curtain, 1980 (oil) |
| Tim Jones | Curves (neckpiece in perspex and spray paint, with photographs) |
| David Kay | Piano IV, 1980 (oil) |
| David Leverett | Untitled, 1977 (oil) |
| Denis Masi | References, 1978 (resin panel) |
| Heinz-Dieter Pietsch | Untitled, 1979 (photograph) |
| Simon Read | Fragment with Tiles I, 1/V/78 (watercolour) |
| Lucie Rie | Three Vertical Corners, 1979 (3 photographs, explanatory drawing and photograph of his camera) |
| Jozefa Rogocki | Stoneware bowl, 1980 (off-white bronze band) |
| Lucy Stachan | Stoneware bottle, 1980 (pink and pale green spirals) |
| Sue Smith | Notations for a Reigen, 1980 (mixed media) |
| Frank Stella | Untitled, 1980 (photograph) |
| Ray Turlington | A line of objects: yellow and red, 1979 (oil) |
| Stephen Willats | Polar co-ordinates no. VII, 1980 (one of series of 8 mixed media prints 9/100) |
| | Cows, 1980 (oil) |
| | The Lurky Place, August/September, 1978 (photographic prints, mixed media) |

Buyer: Bryan Montgomery

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|------------------|--|
| Mark Ainsworth | Empas, 1980 (acrylic) |
| Elton Bash | Spread, 1980 (acrylic and graphite) |
| Mick Bennett | Blue Lagoon, 1980 (oil) |
| Ann Christopher | Reflection on a Wall, 1980 (bronze ed 5) |
| John Dugger | 8-Strip Eighth Banner, 1980 (cloth) |
| Michael Ginsborg | Walking in Venice, 1979 (acrylic) |
| Bryan Kneale | Rider (brass and bronze) |
| Matti Kujasalo | Untitled painting, five pieces, 1980 (acrylic) |
| Jim Latter | Trypitch, 1980 (acrylic) |
| David Leverett | Obscured Manuscript, 1980 (resin) |
| Ian McKeever | Waterfall No. 9, 1979 (graphite on paper and photograph) |
| Javier Sanchez | Ecrasez l'Infame, 1980 (acrylic and cotton) |
| Kes Zapkus | Orient Point (acrylic) |

Buyer: Alan Roger

| | |
|-----------------|---|
| John Bellany | Celtic Conversants (oil) |
| William Maclean | Window Visitation, North Visit (box construction) |
| John Mooney | Suishnish Memory (drawing) |
| Derek Roberts | Monumorphosis (acrylic) |
| Gavin Scobie | Cornucopia (watercolour) |
| | Winter Light (painting and paper collage) |
| | Winter Light (ink, pencil and charcoal drawing) |
| | Small Glasgow Book, 1980 (bronze) |

For the Worshipful Company of Painter-Stainers

| | |
|-----------------|---------------------------------|
| Michael Leonard | Boy in a Dinghy, 1972 (acrylic) |
| Richard Rush | Untitled, 1980 (watercolour) |

For the Linbury Trust

Craigie Aitchison The Mermaid, 1973 (oil)
 Anthony Caro Writing Piece 'Therefore', 1978 (steel rusted, blacked and painted)
 Peter Logan David, 1979 (3 tubes linked by spindles)
 Ian Stephenson Respective Study I (spray paint on paper)
 Respective Study II (spray paint on paper)

With an anonymous grant

John Walker The shape and the disgruntled Oxford philosopher, 1979-80 (oil)

Gifts to the Society

Michael Ginsborg, Study for Walking in Venice, 1979, (collage) from an anonymous donor
 Michael Kenny, Untitled Table Piece, 1967, (aluminium, perspex, collage) from Sir Robert and Lady Sainsbury
 Michael Kenny, Untitled, 1979, (pencil, charcoal, acrylic and collaged paper) from an anonymous donor
 David Nash, Arch, 1979, (oak) from an anonymous donor
 Eduardo Paolozzi, Hors Concours, 1979, (lithograph) from Mrs. Gabrielle Keiller
 Louise Pickard, Country Lane (oil) from the late Mrs. E.A. Thompson
 Wallhangings by Peter Collingwood, David Hill, Maureen Hodge, Paul Nicholls and Eng Tow, from Crown Wallcoverings.

Loans made by the Society during 1980

Mick Bennett, Blue Lagoon 1980, to Hayward Annual, Hayward Gallery, London
 Max Ernst, The Wood, to National Museum of Wales
 Derrick Greaves, The Artist's Mother, to 'Derrick Greaves: Paintings 1953-1980', Graves Art Gallery, Sheffield
 Susanna Heron, 7 Neckpieces to 'Bodywork', Crafts Council Gallery, London; Lotherton Hall, Leeds; Aberdeen Art Gallery; Arnolfini Gallery, Bristol; Oriel Gallery, Cardiff
 Ian McKeever, Waterfall No. 9, 1979, to Walker Art Gallery, Liverpool
 Stephen Willats, The Lurky Place, 1978, to 'Artist and Camera', Mappin Art Gallery, Sheffield; Stoke on Trent; D.L.I. Museum and Art Centre, Durham; Cartwright Hall, Bradford (last 2 1981)

To corporate subscribers

Eight paintings to J. Sainsbury Ltd.
 Four paintings to Andry Montgomery Ltd.
 Four paintings to The Institute of Directors
 One painting to The Economist Newspaper Ltd.

From Lily Modern Art

Philip King, Ring Rock, 1978, to Portsmouth Museums and Art Gallery

Works presented to Public Art Galleries in 1980**Additions to 1979 distribution**

Auckland, New Zealand John Walker/Juggernaut/screenprint
Dumfries Lawrence Preece/Alternative Directions/acrylic
Kettering David Mindline/Sycamore/photograph
Leamington Spa Andrew Lanyon/Chapel/oil
London, Southwark Prunella Clough/White study 3/oil
Manchester Michael Ginsborg/Her day at Sneaker's Creek/oil
Plymouth Howard Hodgkin/Two prints from Indian series
Southend Boyd and Evans/Fair Weather/etching
Wellington, New Zealand Stephen Buckley/Passage/oil on wood

Special Gift

Glasgow University in honour of new Hunterian Gallery Knighton Hosking/Earth, Sky and water/acrylic

Supplementary distribution

Aberdeen Trevor Bell/Landscape with Sea, 1963/oil
 Gordon House/Quarter Arc/oil
Belfast Norman Garstin/Four oils
Birkenhead Franklin Wilson/six drawings/charcoal
Bolton Sandra Blow/Construction rock and water, 1954/oil on paper
 Elizabeth Vellacott/Foundering island/graphite stick
 Norman Garstin/Three oils
 Bill Jacklin/Untitled drawing, 1969/pencil
Bristol
Cambridge University: Fitzwilliam Museum Prunella Clough/Drawing No 2, 1972/charcoal
Coventry Winston Branch/Juju bird, 1974/oil
Derby Roger Corcoran/Untitled, 1963/oil
 Bruce Tippet/Item no 9, 1963/acrylic
 Ian McCulloch/Family group double portrait/oil
Dundee Norman Garstin/five oils
Exeter William Crozier/Red, black and green composition/gouache
Glasgow University Art Collection Antonio Saura/untitled gouache
 Herve Telemaque/Boite d'allumettes, 1963/oil
Hull Leon Kossoff/Riverside building site, No 2 1951/oil
Hull University Art Collection Arnal/Les Arenes maritimes, 1956/oil
 Edward Avedisian/At seven brothers, 1964/liquilite
 Edward Avedisian/Well, Peter Pan, 1964/liquilite
 Norman Garstin/eight oils
 Edith Meinel/Composition/mixed media
 Anne Norwich/Kite, 1973/acrylic
 Alexander Weatherson/Resting, 1963/oil
 Aubrey Williams/Painting, 1963/oil
Kirkcaldy Malcolm Hughes/Grey aluminium, 1967/five piece canvas and aluminium
 Ainslie Yule/Sculpture, 1973/painted wood
Kirklees Mark Lancaster/Claim, 1965/acrylic
Leicestershire Anthony Messenger/Compositon 2, 1963/oil
Education Authority John Pearson/Painting, 1973/acrylic
 Bruce Tippet/Item No 14, 1963/acrylic
London: Tate Gallery Norman Garstin/three oils
Lincoln Anthony Carter/Flag for Pericles, 1976/acrylic
 Anne Norwich/Reading, 1978/acrylic
Liverpool, Walker Art Gallery Sylvia Guirey/No 17, February 1975/ink on canvas
Liverpool University Art Collection Anthony Messenger/Abstract, 1963/acrylic
Northampton Frank Avray Wilson/Red Forms, 1957/oil
 Derek Jarman/Avebury series/acrylic

| | |
|-----------------------------------|---|
| Norwich | Norman Garstin/one oil |
| Oxford, Ashmolean Museum | Norman Garstin/three oils |
| Penzance: Newlyn Orion Gallery | Norman Garstin/five oils |
| Plymouth | Norman Garstin/four oils |
| Salisbury | William Newcombe/Foundering island, 1957/inks |
| Sheffield | Norman Garstin/one oil |
| Stoke-on-Trent | Robert Mac Bryde/Supper at Emmaus, 1958/oil |
| Wellington, New Zealand | Norman Garstin/three oils |
| York | Norman Garstin/five oils |

Purchases subsidised under the 1980 pilot scheme

From Peter Moores Liverpool Project No 5 — The Craft of Art

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|----------------------|--|
| Liverpool | Christopher Le Brun/Untitled, 1978/oil |
| Liverpool University | Christopher Le Brun/Untitled, 1979/oil |

From the British Art Show

| | |
|---------------------------------------|--|
| Birmingham | Allen Jones/Elsa von Brabant/watercolour |
| Hull | John Bellany/Bounteous Sea/oil |
| Hull, Friends of the gallery | John Loker/Vertical extracts/oil |
| Leicestershire Education Authority | Michael Ball/Mercury/oil |
| | Michael Crowther/Drawing for a summer house 11/drawing |

From the Hayward Annual

| | |
|----------|-------------------------------------|
| Rochdale | Frank Auerbach/St Pancras steps/oil |
|----------|-------------------------------------|

From the Serpentine Summer Exhibition

| | |
|-----------|---|
| Wakefield | Terry Setch/Monet's carpet was nature's floor, No 1, 1971/oil |
|-----------|---|

From John Moores Liverpool Exhibition 12

| | |
|----------------------|--------------------------|
| Birkenhead | Keith McGinn/England/oil |
| Liverpool University | Ray Kyte/Round Table/oil |

Subscriptions and donations for the year ending 31 December 1980

From Public Art Galleries

| | £ | p |
|---|-----|----|
| Aberdeen Art Gallery and Museums | 60 | 00 |
| Aberdeen: Friends of the Museums | 30 | 00 |
| Adelaide, Australia: Art Gallery of South Australia | 100 | 00 |
| Auckland, New Zealand: City Art Gallery | 30 | 00 |
| Batley Art Gallery | 60 | 00 |
| Bedford: Cecil Higgins Art Gallery | 75 | 00 |
| Belfast: Ulster Museum | 30 | 00 |
| Birkenhead: Williamson Art Gallery | 60 | 00 |
| Birmingham: City Art Gallery | 110 | 00 |
| Blackpool: Grundy Art Gallery | 30 | 00 |
| Bolton Museum and Art Gallery | 75 | 00 |
| Bolton: Friends of the Museum | 30 | 00 |
| Bournemouth: Russell Cotes Art Gallery | 30 | 00 |
| Bradford: Cartwright Hall Art Gallery | 30 | 00 |
| Brighouse Art Gallery | 30 | 00 |
| Brisbane, Australia: Queensland Art Gallery | 60 | 00 |
| Bristol: City Art Gallery | 60 | 00 |
| Bury: Corporation Art Gallery | 30 | 00 |
| Cambridge University: Fitzwilliam Museum | 60 | 00 |
| Cambridge University: Kettle's Yard Collection | 60 | 00 |
| Cardiff: National Museum of Wales | 260 | 87 |
| Chelmsford and Essex Museum | 60 | 00 |
| Cheltenham Art Gallery | 60 | 00 |
| Cleveland: County Leisure Services | 60 | 00 |
| Colchester: Minorities Art Gallery | 30 | 00 |
| Coventry: Herbert Art Gallery | 30 | 00 |
| Darlington Museum and Art Gallery | 60 | 00 |
| Derby Museum and Art Gallery | 60 | 00 |
| Doncaster Museum and Art Gallery | 75 | 00 |
| Dudley Art Gallery | 30 | 00 |
| Dumfries: Gracefield Art Centre | 30 | 00 |
| Dundee Museum and Art Gallery | 60 | 00 |
| Eastbourne: Towner Art Gallery | 30 | 00 |
| Edinburgh: Scottish National Gallery of Modern Art | 150 | 00 |
| Edinburgh Art Centre | 60 | 00 |
| Exeter: Royal Albert Memorial Museum | 30 | 00 |
| Glasgow Art Galleries and Museum | 100 | 00 |
| Glasgow University Art Collections Fund | 86 | 96 |
| Hamilton, Ontario: The Art Gallery | 60 | 00 |
| Harrogate: Corporation Art Gallery | 30 | 00 |
| Hereford: City Museums | 30 | 00 |
| Hove: Friends of Museum of Art | 60 | 00 |
| Huddersfield Art Gallery | 60 | 00 |
| Hull: Ferens Art Gallery | 55 | 00 |
| Hull: Friends of the Art Gallery | 10 | 00 |
| Hull University Art Collection | 35 | 00 |
| Inverness Museum and Art Gallery | 60 | 00 |
| Ipswich Museum and Art Gallery | 52 | 18 |
| Kendal: Abbot Hall Art Gallery | 65 | 00 |
| Kettering Art Gallery | 30 | 00 |
| Kirkcaldy Museum and Art Gallery | 60 | 00 |

| | |
|---|--------|
| Leamington Spa Art Gallery | 30 00 |
| Leeds: Temple Newsam House | 30 00 |
| Leeds: Art Collections Fund | 13 50 |
| Leeds University | 60 00 |
| Leicestershire Museums, Art Galleries and Records Service | 100 00 |
| Leicestershire Education Authority | 60 00 |
| Lincoln Art Gallery | 60 00 |
| Lincoln: Friends of the Museum and Art Gallery | 40 00 |
| Liverpool: Walker Art Gallery | 100 00 |
| Liverpool University Art Collections Fund | 100 00 |
| London: British Museum, Department of Prints and Drawings | 130 44 |
| London: Southwark, South London Art Gallery | 60 00 |
| London: Victoria and Albert Museum | 200 00 |
| Manchester: City Art Gallery | 75 00 |
| Manchester University: Whitworth Art Gallery | 100 00 |
| Melbourne, Australia: National Gallery of Victoria | 35 00 |
| Merthyr Tydfil: Cyfartha Castle Museum | 30 00 |
| Middlesbrough: Dorman Memorial Museum | 60 00 |
| Milton Keynes: Open University | 70 00 |
| Newcastle upon Tyne: Laing Art Gallery | 62 50 |
| Newcastle upon Tyne: Friends of the Art Gallery | 30 00 |
| Newcastle University: Hatton 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 | 60 00 |
| Oldham Art Gallery | 60 00 |
| Oxford: Ashmolean Museum and Art Gallery | 30 00 |
| Paisley Museum, Art Galleries and Coats Observatory | 75 00 |
| Penzance: Newlyn Orion Galleries | 60 00 |
| Perth, Australia: Art Gallery of Western Australia | 100 00 |
| Perth Museum and Art Gallery | 30 00 |
| Peterhead Arbuthnot Museum | 60 00 |
| Plymouth Art Gallery | 60 00 |
| Portsmouth: City Museum and Art Gallery | 100 00 |
| Preston: Harris Museum and Art Gallery | 30 00 |
| Reading Art Gallery | 60 00 |
| Rochdale Museum and Art Gallery | 60 00 |
| Rugby Art Gallery | 60 00 |
| Rye: Friends of Rye Art Gallery | 30 00 |
| Salford Museum and Art Gallery | 60 00 |
| Salford: Friends of the Museum and Art Gallery | 60 00 |
| Salford University Art Collections Fund | 100 00 |
| Salisbury: John Creasey Museum | 30 00 |
| Sheffield: Graves Art Gallery | 60 00 |
| Southampton Art Gallery | 150 00 |
| Southend: Beecroft Art Gallery | 60 00 |
| Southport: Atkinson Art Gallery | 60 00 |
| Southport: Friends of the Art Gallery | 34 76 |
| Staylybridge: Astley Cheetham Art Gallery | 30 00 |
| Stockport Art Gallery | 30 00 |
| Stoke-on-Trent Museum and Art Gallery | 60 00 |
| Sunderland Museum and Art Gallery | 62 50 |
| Swansea: Glyn Vivian Art Gallery | 30 00 |
| Swindon Art Gallery | 75 00 |
| Sydney, Australia: Art Gallery of New South Wales | 100 00 |

From Corporate members

| | |
|---|-------|
| Wakefield Art Gallery | 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 | 30 00 |

| | |
|--|--------|
| John Abrahams (Diamonds) | 250 00 |
| Andry Montgomery Ltd | 250 00 |
| Baker Knapp and Tubbs Ltd | 250 00 |
| Barclays Bank International, Ltd | 250 00 |
| The Baring Foundation | 250 00 |
| Bellew, Parry and Raven (Holdings) Ltd | 500 00 |
| Bonas and Company Ltd | 500 00 |
| BP International Ltd | 250 00 |
| British Railways Board | 250 00 |
| Chichester Diamonds Ltd | 250 00 |
| Cocoa Merchants Ltd | 250 00 |
| Commercial Union Assurance Company Ltd | 250 00 |
| Condé Nast Publications | 250 00 |
| D'Arcy-MacManus and Masius Ltd | 250 00 |
| De Beers Consolidated Mines Ltd | 500 00 |
| Dillon Read Overseas Corporation | 250 00 |
| The Economist Newspaper Ltd | 250 00 |
| The Esmée Fairbairn Charitable Trust | 250 00 |
| Sir Frederick Gibberd and Partners | 250 00 |
| Hambros Bank Limited | 250 00 |
| I. Hennig and Co. Ltd | 250 00 |
| Kodak Ltd. | 500 00 |
| Lily Modern Art | 350 00 |
| The Littlewoods Organisation Ltd. | 250 00 |
| Marks and Spencer Limited | 500 00 |
| Matthews Wrightson Holdings Ltd. | 250 00 |
| Mobil Services Ltd. | 250 00 |
| Samuel Montagu & Co. Ltd. | 250 00 |
| W. Nagel | 250 00 |
| National Westminster Bank Ltd. | 250 00 |
| The Royal Automobile Club | 250 00 |
| Saatchi & Saatchi Compton Ltd. | 250 00 |
| J. Sainsbury Ltd. | 500 00 |
| Trollope and Colls Ltd. | 250 00 |
| Unilever Ltd. | 500 00 |
| S.G. Warburg & Company Ltd. | 250 00 |

From Art dealers

| | |
|---------------------------|--------|
| Aberbach Fine Art, London | 25 00 |
| Thomas Agnew and Sons | 25 00 |
| Asset Design | 30 00 |
| Ian Birksted Gallery | 50 00 |
| Browse and Darby | 25 00 |
| Christie Manson and Woods | 100 00 |
| Fischer Fine Art | 30 00 |
| Gimpel Fils | 50 00 |
| Nigel Greenwood Inc | 25 00 |
| Nicola Jacobs Gallery | 100 00 |
| Annelly Juda Fine Art | 25 00 |

From others

| | |
|---|--------|
| Knoedler Gallery | 50 00 |
| Lefevre Gallery | 25 00 |
| Marlborough Fine Art | 20 00 |
| Mayor Gallery | 25 00 |
| New Art Centre | 25 00 |
| Piccadilly Gallery | 50 00 |
| Redfern Gallery | 100 00 |
| Rowan Gallery | 25 00 |
| Rutland Gallery | 20 00 |
| Felicity Samuel Gallery | 26 00 |
| Sotheby Parke Bernet and Company | 75 00 |
| Edward Speelman Paintings | 20 00 |
| Anthony Stokes Ltd. | 25 00 |
| Theo Waddington | 30 00 |
| Waddington Galleries | 100 00 |
| | |
| Sir Colin and Lady Anderson | 50 00 |
| Ambrose and Ann Appelbe Trust | 50 00 |
| The British Petroleum Co. Ltd. | 250 00 |
| Expanded Metal Company | 100 00 |
| Mr. and Mrs. R. R. Jessel | 50 00 |
| Meyer Charitable Trust | 100 00 |
| Milton Keynes Development Corporation | 50 00 |
| George Mitchell Esq. CBE | 100 00 |
| Ocean Transport and Trading | 75 00 |
| Mrs. D. S. Rapp | 300 00 |
| RTZ Services Ltd. | 100 00 |
| Robert and Lisa Sainsbury Charitable Fund | 100 00 |
| Mrs. Pamela Sheridan's Charitable Trust | 50 00 |
| Sir Mark and Lady Turner | 50 00 |
| Wiggins Teape Ltd. | 250 00 |
| Wyseliot Charitable Trust | 100 00 |

For reasons of space sums of under £50 are not listed but the society is grateful to the many members who subscribe more than the minimum £6 a year. Their attention is drawn to the note on covenanted subscriptions at the end of the Treasurer's report.

The Contemporary Art Society

(A Company Limited by Guarantee and not having a Share Capital)

**Balance Sheet
31st December 1980**

| 1979 £ | | £ |
|----------------|--|----------------|
| 12,063 | Current Assets | |
| | Quoted Investments at cost (Market Value £21,132: 1979 £10,270) | 22,057 |
| | Debtors | |
| | Estimated Income Tax Recoverable | 3,142 |
| | Sundry | 4,623 |
| 6,462 | Outstanding Subscriptions | <u>532</u> |
| | | 8,297 |
| | Cash at Bank | |
| | On Deposit Accounts | 22,000 |
| | On Current Accounts | <u>3,918</u> |
| | | 25,918 |
| 35,657 | Cash in Hand | <u>59</u> |
| | | 25,977 |
| 54,182 | | <u>56,331</u> |
| | Less: Current Liabilities | |
| | Creditors and Accrued Expenses | <u>5,487</u> |
| 9,395 | | <u>50,844</u> |
| <u>£44,787</u> | | |
| | Represented by: | |
| | Accumulated Fund | |
| | Balance at 1st January 1980 as previously reported | 45,364 |
| 15,408 | Less: Prior year adjustment (note 1a) | <u>577</u> |
| | | 44,787 |
| | Balance at 1st January as restated | 44,787 |
| | Add: Profit on Sale of Investment | — |
| | Surplus per Income and Expenditure Account | <u>6,057</u> |
| | | 6,057 |
| 29,379 | | <u>6,057</u> |
| <u>£44,787</u> | | <u>£50,844</u> |

NANCY BALFOUR

Members of Committee

BRYAN MONTGOMERY

REPORT OF THE AUDITORS TO THE MEMBERS OF THE CONTEMPORARY ART SOCIETY

We have examined the financial statements set out on pages 17 to 20 in accordance with approved auditing standards.

In our opinion the financial statements, which have been prepared under the historical cost convention, give a true and fair view of the state of the Company's affairs at 31st December 1980 and of its surplus and source and application of funds for the year then ended and comply with the Companies Acts 1948 to 1980.

62 Brook Street,
London W1Y 2DB.
23rd April 1981.

Sayers Butterworth
Chartered Accountants

**The Contemporary Art Society
Income and Expenditure Account
for the year ended
31st December 1980**

| 1979 £ | | Notes No. | £ |
|-----------|---|--------------|--------|
| | Income | | |
| 22,612 | Subscriptions and Donations from Members | 2 | 27,038 |
| 23,915 | Estimated Income Tax Recoverable on Deeds of Covenant | | 1,931 |
| 34,054 | Bequests and Donations | | 7,932 |
| 18,803 | Grants | 3 | 28,017 |
| 693 | Interest on Quoted Investments | | 2,051 |
| 1,913 | Bank Interest | | 3,578 |
| 2,282 | Net Income from Events for Members | 4 | 3,623 |
| — | Sale of Undistributed Pictures | | 500 |
| 81,660 | | | 74,670 |
| | Less: Expenditure | | |
| 35,253 | Pictures and Sculptures — Purchased | | 48,264 |
| — | Purchase Subsidies to Public Art Galleries | | 2,684 |
| 636 | Cost of Contemporary Art Society's Triennial Acquisition Exhibition | | — |
| 636 | Equipment | 1(a) | 225 |
| 15,219 | Administrative Expenses | 5 | 16,690 |
| 52,344 | Auditors' Remuneration | | 750 |
| £29,316 | Surplus for the year | | £6,057 |

**The Contemporary Art Society
Statement of Source and
Application of Funds
for the year ended
31st December 1980**

| 1979 £ | | £ |
|-----------|---|---------|
| | Source of Funds | |
| 29,316 | From Operations — Surplus for the year | 6,057 |
| 2,063 | Other Sources — Proceeds of sale of investment | — |
| 31,379 | | 6,057 |
| | Application of Funds | |
| 10,063 | Purchase of Investments | 9,994 |
| 21,316 | | (3,937) |
| | Changes in Working Capital | |
| 622 | Increase in Income Tax recoverable | 949 |
| (233) | Increase/(Decrease) in Sundry Debtors | 1,578 |
| (165) | (Decrease)/Increase in outstanding subscriptions | (692) |
| (965) | (Increase)/Decrease in Creditors and accrued expenses | 3,908 |
| (38) | Decrease in grant prepaid | — |
| 21,354 | | 5,743 |
| 14,303 | Increase/(Decrease) in net liquid funds | (9,680) |
| £35,657 | Cash and Bank Balances at 31st December 1979 | 35,657 |
| | Cash and Bank Balances at 31st December 1980 | £25,977 |

**The Contemporary Art Society
Notes to the Accounts**

1. **Accounting Policies**

The principal accounting policies which have been adopted in the preparation of these Accounts are set out below:

(a) **Equipment**

Equipment is written off in the Income and Expenditure Account when acquired.

This is a change in accounting policy and the prior year adjustment resulting from this change is shown on page 1. The surplus for the year ended 31st December 1979 has been restated on the new basis.

(b) **Purchases of Pictures and Sculptures**

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. Pictures are written off in the year of acquisition.

Income and Expenditure Account

| | 1979 | 1980 |
|--|--|----------------|
| 2. Subscriptions and Donations from Members | | |
| 8,142 | Individuals | 8,192 |
| 5,729 | Public Art Galleries | 7,125 |
| 7,850 | Companies | 10,700 |
| 891 | Dealers, etc. | 1,021 |
| <u>£22,612</u> | | <u>£27,038</u> |
| 3. Grants | | |
| 1979 | | 1980 |
| 5,500 | Arts Council Great Britain | 5,500 |
| 2,250 | Scottish Arts Council | 2,800 |
| 463 | Calouste Gulbenkian Foundation | — |
| 9,590 | Linbury Trust | 13,025 |
| 1,000 | Worshipful Company of Painter-Stainers | 1,000 |
| — | Anonymous (for purchase of specific painting) | 5,692 |
| <u>£18,803</u> | | <u>£28,017</u> |
| 4. Net income from Events for Members | | |
| 5,344 | Sale of Tickets for Visits and Parties | 2,886 |
| 2,327 | Commission on Foreign travel arrangements | 3,655 |
| 7,671 | | 6,541 |
| 5,389 | Less: Costs and Expenses relating thereto | 2,918 |
| <u>£2,282</u> | | <u>£3,623</u> |
| 5. Administrative Expenses | | |
| 9,063 | Salaries, Pension Scheme and National Insurance Contributions | 10,559 |
| 1,600 | Accountancy Charges | 950 |
| 1,554 | Printing, Stationery, Postage and Telephone | 1,570 |
| 215 | Promotional and Publicity Material | 210 |
| 1,393 | Costs of Annual Report (estimated) | 1,613 |
| 1,023 | Miscellaneous | 1,332 |
| 371 | Irrecoverable V.A.T. | 456 |
| <u>£15,219</u> | | <u>£16,690</u> |
| (a) | The Members of the Committee received no remuneration for the management of the Society's affairs. | |
| (b) | The office accommodation and services afforded to the Society are provided rent-free by kind courtesy of the Tate Gallery. | |
| 6. Taxation | | |
| | The Society is a Registered Charity and therefore no corporation taxation is payable on the surplus for the year. | |

About the Contemporary Art Society

The Society, which was founded in 1910 to promote the development of contemporary art and to acquire works by living artists for gift or loan to public collections, has obtained well over 3,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary subscriptions and donations from individual and corporate members and from over 100 public art galleries which are given works of art by the society every three or four years. The society also receives purchase grants from the Arts Councils of Great Britain and Scotland. The society's pictures are housed at its headquarters in the Tate Gallery and before they are finally distributed they are lent to touring exhibitions, corporate subscribers, universities etc.

How the society buys its pictures

Each year two or three committee members, chosen in rotation, become the buyers for the year. They spend the annual sum allotted to them entirely according to their own judgement; this avoids committee compromise and ensures that there is variety and quality in the society's purchases.

Join the society and become an art patron

For private members the minimum annual subscriptions are:

| | |
|--|----|
| Individual membership | £6 |
| (if paid by banker's order and deed of covenant) | £5 |
| Double membership for two people at the same address | £8 |
| (if paid by banker's order and deed of covenant) | £7 |

Members receive regular notices of the various events arranged by the society — visits to private collections and artists' studios, special openings of exhibitions and museums, lectures, dinners, discussion meetings, films, longer visits to art centres outside London, both in Britain and abroad. There is a moderate charge for all of these events.

For corporate members the minimum annual subscription is £250.

This entitles members of the firm's staff to the privileges outlined above for individual members. In addition the firm obtains access to the society's expert advice should it wish to buy contemporary works of art or to sponsor the visual arts in other ways. Other benefits are also offered. The society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

For further details of either type of membership and for subscription forms please apply to the Organising Secretary, Contemporary Art Society, Tate Gallery, Millbank, SW1P 4RG (telephone (01) 821 5323)

If you are already a member, please help us to increase our income by telling your friends about our activities and the benefits which we offer. Why not give a CAS membership as a Christmas or birthday present? Or give us the name and addresses of people whom you know who would be interested so that we can send them our literature.

**Contemporary Art Society
Annual Report and
Statement of Accounts
1980**

Tate Gallery
Millbank London SW1
01-821 5323