

The Contemporary Art Society
Annual Report and
Statement of Accounts
1987



Tate Gallery
20 John Islip Street
London SW1P 4LL
01-821 5323

THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of The Contemporary Art Society will be held at the Camden Arts Centre, Arkwright Road, London N.W.3. on Thursday, 21 July, 1988, at 6.30pm.

AGENDA

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1987, together with the auditors' report.
2. To reappoint Neville Russell 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: Robert Cumming, Rupert Gavin, Penelope Govett, Christina Smith, Adrian Ward-Jackson. The retiring members are Caryl Hubbard and Muriel Wilson.
4. Any other business.

By order of the committee

Petronilla Silver
Company Secretary

1 May, 1988

Company Limited by Guarantee Registered in London No. 255486
Charities Registration No. 208178

Cover:
A Short Memory to a Long Tail II 1986 concrete and paint by Zadok Ben-David
purchased 1987 with the aid of a grant from the Henry Moore Foundation
(cover sponsored by Benjamin Rhodes Gallery)

Patron

Her Majesty Queen Elizabeth The Queen Mother

President

Nancy Balfour OBE

Vice Presidents

The Lord Croft, Edward Dawe, The Marquess of Dufferin and Ava,
The Lord McAlpine of West Green, Sir John Sainsbury,
Pauline Vogelpoel MBE

Committee

Caryl Hubbard	<i>Chairman (until July 1988)</i>
Robin Woodhead	<i>Honorary Treasurer</i>
Edward Lucie-Smith	<i>Honorary Secretary</i>
David Brown	<i>(until July 1987)</i>
William Packer	<i>(until July 1987)</i>
Ann Sutton	<i>(until July 1987)</i>
Muriel Wilson	<i>(until July 1988)</i>
Lady Vaizey	
Mary Rose Beaumont	
Ronnie Duncan	
Jeremy Rees	
Alan Roger	
David Cargill	<i>(until July 1987)</i>
Stephen Tumim	
Philip Pollock	
Tom Bendhem	
The Marquess of Douro	
Sir Michael Culme-Seymour	
Richard Morphet	<i>(from July 1987)</i>

Petronilla Silver **Organising Secretary**

Nicola Shane **Assistant Secretary**

T. W. Paterson **Honorary Solicitor**

Committee Report for the year ended 31 December, 1987

During the year David Brown, David Cargill, William Packer and Ann Sutton retired from the committee. Robin Woodhead became Honorary Treasurer. Richard Morphet was elected to the committee.

The principal activities of the Society continued to be the promotion of contemporary art and the acquisition of works by living artists for presentation to public collections in Great Britain and elsewhere. Both the level of activities and the year end financial position were satisfactory and the committee expect that the present level of activity will be sustained for the foreseeable future.

The results of the Society for the year ended 31 December, 1987 are set out in the financial statements on pages 17 to 20.

The auditors, Neville Russell, have signified their willingness to continue in office and a resolution proposing their reappointment will be put to the forthcoming Annual General Meeting.

CARYL HUBBARD
Chairman

1 May, 1988

Chairman's Report

In 1987 the Society spent £112,000 on the purchase of work for gift to public galleries. This was a record amount, and represents an increase of over 100 per cent over the last five years. This central fact will, we hope, assure members that we are vigorously fulfilling our principal function. Nevertheless in a buoyant art market it is not a penny too much and it says much for the resourcefulness and sharp eyes of our buyers that, at an average of under £3,000 per work, so many first class paintings and sculptures will be offered to our member galleries in 1988.

It is interesting to note that whereas in 1982 individual and corporate subscriptions accounted for more than 40 per cent of the total amount spent on purchases, today it is nearer 25 per cent. This despite the fact that both individual and corporate subscriptions have been raised quite substantially during the period and will have done so again by the time this report is published. We cannot, indeed do not wish to, go further in this direction and we are very grateful for our members' continuing support. But if as many members as possible paid their subscriptions by covenant, encouraged friends to join, and supported our events they would be contributing to our funds in a painless way.

Meanwhile we recognise that substantial new funds must be sought elsewhere and we are continuing our policy of increasing our funds by using our specialised knowledge of the contemporary art scene for the benefit of our individual members, our corporate members and the public at large. To this end we organised in November of 1987 our 4th Art Market, we ran an expanded Collecting on a Budget course, and we embarked on a new corporate buying project. Not only do all these earn us money, but they fulfil our secondary object, the development of contemporary art, by extending understanding and enjoyment of contemporary art and by supporting living artists.

The 4th Art Market proved the most successful yet. A total of 597 works were sold in the four days and overall sales were up by 33 per cent. This reflects a growing interest in contemporary art which we are delighted to encourage. With Sainsbury's still most generously sponsoring the overheads our share of the sales can largely be used for our museum purchasing. Thus buyers have the satisfaction of knowing that the money they spend not only acquires a contemporary work for themselves, but also helps to buy one for a public gallery. In 1987 we sold nearly double the number of works in the same time as we did the first year. This could not have been achieved without the faultless organisation planned by Petronilla Silver and carried out by an amazing team of helpers; many, many thanks to them all. I must also thank Christina Smith and Katie Law of Smith's Galleries with whom it is always a pleasure to work. Once again Christina's closing lunch for artists and helpers ended the events on a celebratory note.

It is clear from the experience of our Market clients that one of the main barriers to the buying of contemporary art is not knowing where to find it. This encouraged us to run a second Collecting on a Budget course, organised this time by Sally Delafield Cook. The opening event was a talk by Marina Vaizey in the Clore Gallery Classroom outlining the many sources for discovering contemporary art. Subsequently visits were made to artists' studios, salerooms, dealers' galleries, and degree shows, finishing with a weekend in Dorset. The course was oversubscribed almost immediately and we hope to run at least two others in 1988.

This year also saw the beginning of a new effort to attract corporate buyers. Rodney Fitch of Fitch & Co. very kindly offered to sponsor the design of a brochure setting out the services we can offer, and the Central Selling Organisation — so often our benefactors — have paid for the printing costs. This should be ready by the end of this year and will be of the greatest use when approaching corporate clients. Again we feel that this activity fits exactly with our aims. Not only does it introduce contemporary art into a working environment where people can gradually become familiar with it, but it adds substantially to our support to living artists. It is a competitive field but once again we find many firms like the idea of not only embellishing their building but supporting regional galleries throughout the country. This year we have embarked on a major project for the new I.C.I. Headquarters on Millbank. It is a particularly exciting project because we have been involved from an early stage rather than being brought in late on when lighting, decor and furnishings are foregone conclusions. The scheme will take another year at least but we very much hope that when it is completed there will be a chance to show members the result.

Once again our own purchases have been supplemented by generous gifts: Nancy Balfour, Tom Bendhem, The Elephant Trust, Robert Lewin, and Edward Lucie-Smith have all given us interesting works which will be offered to our member galleries in 1988. We are most grateful to them all. We are also, once again, particularly grateful to Dinora Davies-Rees and Juliet Lamont who added a number of works by David Bomberg and Lilian Holt to the very magnificent gift they made to the Society last year. There was a tremendous response to this gift; 70 galleries put in requests and it was difficult to choose the 31 recipients, listed in full elsewhere. We were very happy to have been the vehicle by which these works were placed in public galleries and, as I have said before, we are always very willing to be the charitable channel through which contemporary works can be given to galleries either as a lifetime gift or as a subsequent bequest.

We have organised a full programme of events, including two foreign trips, some of which were very popular while others received disappointingly low support. If members have ideas for events which do not appear on our programme we are always interested to hear them either at the Annual General Meeting or to the Office at any time. One of the most successful was our Annual Lecture when we ask a distinguished artist to talk on a subject of their own choosing. This year Anthony Caro spoke on 'The Artist's Method'; a most illuminating talk much enjoyed by over 200 members.

At our last Distribution show we offered the first craft purchases for many years and were particularly pleased with the response. Those galleries who contribute to the craft fund seemed delighted with the range and quality. This year we were able, with the aid of a small grant from the Scottish Development Agency, to extend this scheme to Scotland. Douglas Hall has been our first buyer.

David Brown, David Cargill, William Packer and Ann Sutton retired from the Committee this year. All have been staunch supporters for many years and we will miss them. Rather more new members than usual have been co-opted on to the Committee this year. Robert Cumming, Rupert Gavin, Penelope Govett, Christina Smith, and Adrian Ward-Jackson will all come up for election at the Annual General Meeting.

This will be my last Chairman's Report and for this reason I would like to mention two new initiatives we have embarked on in 1987 but which will not, in fact, come to fruition until next year.

First we have made the decision to move to larger offices on the floor above our present ones in John Islip Street. We have always been very cautious about spending money on things other than our purchases — and rightly so — but we feel this move is justified, indeed necessitated, by the expansion in our activities. We now have three people working for us plus a part-time accountant and secretary and various volunteers. The organisation of the Art Market and presentation of corporate projects are quite complicated and two rooms are no longer enough if we are to remain efficient. We are, as ever, very grateful to the Tate Gallery for allowing us to make the move.

Secondly we have been for some time wondering if we should review the way we distribute our gifts. Until now we have always welcomed any gallery who wished to join, and could pay the subscription and in many ways we like this unselective system. On the other hand our resources are limited and we feel we have a duty to be as certain as we can be that our gifts are having as much effect as possible and really are being used to increase the public's enjoyment of contemporary art. Might it be that we are trying to support too many galleries and that our funds might be better spent if we did rather more for rather fewer? We frankly do not, at the moment, know the answer and to help us make up our minds we hope to commission a piece of research on the overall provision of contemporary art in British public galleries. It will be based on our member galleries and our gifts to them but will have a broader remit which we hope will give the project a wider relevance.

At the end of the year the Committee asked Robert Cumming to take over as Chairman and we were delighted when he accepted. You will be asked to endorse his appointment at the Annual General Meeting in July 1988. He founded the Christie's Fine Art Courses in 1978, and has been the Director since then. He is well known for his perceptive writing and lecturing on many art subjects including the contemporary. Though a new member of our Committee he has been a member of the Society for many years — not to mention an enthusiastic buyer at the Art Market. I know he will be committed to continuing both the traditional and the new activities of the Society. At the same time he will bring to it fresh ideas and directions and that is equally important.

Finally I welcome the opportunity to thank most warmly everyone I have worked with at the Contemporary Art Society over the last six years and in particular of course Petronilla Silver and Nicola Shane. Many people find it hard to believe that the Society has been run until very recently by only two full time staff. It has really only been possible because those people have been Petronilla and Nicola. In particular Petronilla has enthusiastically endorsed our new activities and indeed has played a major part in shaping them. She now does a lot of the corporate buying with skill and imagination — marrying client to painting is not always an easy task. It is very largely due to her tireless energy and deep commitment that the Contemporary Art Society, during 1987, generated the expenditure of well over £400,000 on contemporary art. No wonder she is so popular with artists, and what nicer accolade could you have in the art world than that.

Caryl Hubbard

Honorary Treasurer's Report

I am delighted to report that the Society has had another successful year. We have increased our income over the previous year, which has enabled the value of pictures, sculptures and crafts purchased to rise from £91,000 in 1986 to £112,000 in 1987. It is particularly pleasing to be able to allocate such a large amount to the purchase of works of art, which after all is the primary purpose of the Society.

We are very grateful to the corporate members, who so generously agreed to a higher annual subscription. Additionally, the Art Market resulted in a significantly higher contribution than before (£41,000 as against £26,000). It was agreed at the committee meeting on 13 July that individual members' subscriptions should be increased from £10 to £15 for individual members, and from £15 to £20 for joint members, although the effect of this on our earnings will not be realised until May 1988.

We were able to add £10,000 to our reserves as a result of the previous year's surplus. It was considered prudent for the Society to maintain a small level of Gilt based investments.

The staff of the Society, increasing from two to three during this period, are involved in an increasing number of activities. Nonetheless, our administrative costs have been maintained at levels consistent with previous years.

As a result of the greater complexity of our work it has been decided to reorganise our financial operations. To this end the committee has agreed to the establishment of a trading company, similar to many other charitable organisations. It is intended that the corporate buying programmes and any other activities having a commercial nature will be carried out in the name of the trading company, although all profits will be covenanted to the Society in full thus ensuring that the Society's charitable status is maintained.

We are very grateful to Stan Richards who has given invaluable assistance during this year in developing and maintaining an efficient internal accounting system. George Yates-Mercer, of our auditors Neville Russell, continues to give excellent advice, and in particular I should like to extend the appreciation of both the committee and myself to the positive state of the Society's finances that our previous Treasurer, Philip Pollock, left to us.

Robin Woodhead

Events in 1987

February 17	Special evening viewing of 'British Art in the 20th Century' at the Royal Academy of Arts.
March 7	Day trip to Liverpool to see the site of the Tate Gallery Liverpool, John Moores' Exhibition, and Adrian Wisniewski (Artist-in-Residence at the Walker Art Gallery).
May 18	Visit to Sadlers' Wells Theatre to see Rambert Dance Company's 'Pulcharella' (designs by Howard Hodgkin) and 'Pierrot Lunaire'
June 27	Private Collection, studios of Brendan Neiland and William Pye, 401½ Workshops, in Clapham.
July 7	Walkaround in Cork Street.
July 13	Annual General Meeting at the Warwick Arts Trust, by kind permission of Milton Grundy.
September 21	Evening at the Lloyd's Building in the City, to see exhibition of contemporary British artists, sponsored by The Financial Times.
October 19	Private viewing of Chelsea Craft Fair, with talk by Emmanuel Cooper.
October 20	Talk by Maggi Hambling at her show at the Serpentine Gallery.
November 23	4th Contemporary Art Society Annual Lecture: 'The Artist's Method' given by Sir Anthony Caro, at the Clore Gallery.
December 5	Private collection in South Kensington, lunch at the Chelsea Arts Club.

Collecting on a Budget Course organised by Sally Delafield Cook. Nine evening sessions on different aspects of collecting. Optional weekend trip to Dorset.

Foreign trips in 1987

July 24-26	Paris.
September 17-20	Documenta 8 Kassel, Skulptur Projekte Münster.

Buyers' Reports 1987

Alan Roger

By the end of the triennial buying period, before distribution of works of art to subscribing galleries, there is a considerable accumulation of works by younger artists of promise. It was felt that there might be gaps in some collections and that a few works by older, established artists would not come amiss, even though such might be on the expensive side. Indeed, as in the case of the Boyle Family, it is probably the last chance for the CAS to afford one of their works. Newcomers have not been excluded, and in one case, Peter Burgess, two works are selected.

It has been an enjoyable exercise in self restraint in trying not to go too far in any one direction.

Craft Buyer Edward Lucie-Smith

At the moment there is a certain amount of confusion in the craft field — which is why people have started calling it 'decorative art' instead of craft. My aim was to buy things which showed craft skills at their best, and which would at the same time look good in museum settings. This meant looking for scale, good colour, and powerful, interesting shapes. What most museums interested in craft seem to collect is ceramics, and I tried to look after their needs by buying top-class examples of work by interesting new potters. I also happen to like wood very much, so I was attracted to objects in this material. One purchase which pleased me was bought with the last of my funds — a turned wood bowl in scorched oak by Jim Partridge, from an exciting small exhibition of his work put on by the Craft Shop at the Victoria & Albert Museum. I spread my purchases around as much as possible, buying from a variety of sources — among them the Oxford Gallery, Anatol Orient and the Crafts Fair at Chelsea Town Hall.

**Purchases
for the
year 1987**

Buyer: Caryl Hubbard

Gillian Ayres	Florestan 1986 oil on canvas
Richard Deacon	Muzot 1987 portfolio of 4 etchings ed.25
Richard Gilbert	The Potato-Diggers 1987 pastel on paper
Tricia Gillman	Passages between Sea and Sky 1987 oil on canvas
Nicola Hicks	Cool Black Cat 1987 charcoal on paper
John Keane	Bee Keeping in the War Zone 1987 oil on canvas
Ken Kiff	Lightning 1987 conté and charcoal on paper
Leon Kossoff	A Street in Willesden 1984 pastel on paper
Dhruva Mistry	Maya Medallion — The Involuntary Creation — 2 1987 acrylic paint on concrete
Thérèse Oulton	GTW-TO-02-#22 1987 monoprint
Joe Tilson	Liknon, Egg and Pomegranate 1987 oil on canvas on wood relief

Buyer: Alan Roger

Boyle Family	Study of Cracked Red Mud with a Burnt Log 1981 painted fibreglass with wood
Patrick Caulfield	Cream Glaze Pot 1979 gouache on card
Alan Davie	Hallucination with Monster & Cock opus 1036 July 1984 oil on canvas
Keith Grant	Isolate Peak, Frost Fleece 1978 oil on board
Sharon Kivland	Time for Another Drink 1986 unique colour photographs (3)
Liliane Lijn	Mica Metal Flower Stone 1984-85 mica, sand cast aluminium, bronze base
Desmond Morris	Totem 1957 oil on canvas
Martin Naylor	Puberty rites and the envious male 1986 drawing
Brendan Neiland	Quadrate 1987 acrylic on canvas
Mary Newcomb	The Bamboo Grove 1986 oil on canvas

Buyer for Scotland: Mary Rose Beaumont

Philip Braham	Eclipse, Pinkie August 1986 oil on canvas
Calum Colvin	Cenotaph 1987 Cibachrome prints (3) ed.10
David Cook	Face Yourself 1986 oil on paper
	In the Fields 1986 oil on paper
Ian Hughes	Man is Wolf to Man 1987 oil on canvas
Jack Knox	Capercaillie 1987 pastel on paper
	Salmon Leap 1987 pastel on paper
	The Heather Burning 1987 pastel on paper
	The Shearing 1987 pastel on paper
Keith McIntyre	Mermaid 1987 oil on canvas
Ron O'Donnell	Nuclear Wasties 1987 colour photograph
Mario Rossi	Phenomenon 1870 1987 bronze (unique)

Craft Purchases

Buyer: Edward Lucie-Smith

Anthony Bryant	Bowl 1987 sycamore
Alan Caiger-Smith	Bowl 1987 lustre
Emmanuel Cooper	Bowl 1987 porcelain
Linda Gunn-Russell	Vessel 1987 ceramic
Cathy Harris	Brooch 1987 perspex
	Earrings 1987 plastic
	Neckpiece 1985 plastic
Martin Lewis	Coiled vessel 1987 ceramic
Michael Lloyd	Beech 1984 Britannia silver
John Makepeace	Tray 1987 sycamore lined with goatskin
Julia Manheim	Stepped vessel 1986 papier mâché and acrylic paint
Annette Meech	Aqua scratched bowl 1987 glass
Jim Partridge	Bowl 1987 scorched oak
Sara Radstone	Vessel 1987 ceramic
Wendy Ramshaw	Pins and Cones 1987 patinated brass, etched float glass and mirror
Fiona Salazar	Black pot with handles 1987 earthenware
Mike Scott	Bowl 1987 oak
Guy Taplin	Grebe 1987 driftwood
Janice Tchalenko	Black bowl 1987 stoneware
Ying Yeung Li	Water II 1986 wool on canvas ed.3

Craft Buyer for Scotland: Douglas Hall

Stuart Beaty Arbs	Sheep in Bottle 1987 wood and glass
Robin Banks	Dish 1987 enamel on copper
Adrian Hope	Caddy 1988 silver
David Kaplan and Annica Sandström	Bowl 1987 glass
Iain MacGregor	'King' Vase 1987 glass
Marianne More-Gordon	Bowl 1987 burr wych elm
Tim Stead	Wind Surfer 1987 hand-sewn waistcoat
George Wyllie	Box 1988 elm and sycamore
	Umbrella 1987 metal

Henry Moore Foundation

Buyer: Jeremy Rees

Zadok Ben-David	A Short Memory to a Long Tail II 1986 concrete and paint
Shirazeh Houshiary	KI 1984 copper

For the Worshipful Company of Painter-Stainers

Buyer: Alan Roger

Peter Burgess	Asplenium Nidus 1986 oil on canvas
	Asplenium Nidus No.2 1987 monotype and gouache

Buyer: Stephen Tumim

Peter de Francia	Group of Immigrants 1964 charcoal
	Seated Nude 1960 charcoal

Purchase for the British Embassy, Vienna

Tricia Gillman	Stepping Stones I April 1986 oil on canvas
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Purchases for The Harris Museum and Art Gallery, Preston

Kenneth Draper	Blue Monument 1987 pastel on paper
	Evening 1987 pastel on paper
	Second Storm 1987 pastel on paper
	Reflections 1985 galvanised steel, wood, resin, oil pigment
Maggi Hambling	July Sunrise Orwell Estuary 2 1985 watercolour
John Hoyland	Crazy Eyes 1983 monotype
	Mirage 1986 etching and aquatint with carborundum ed.44
	Ramal 1986 etching and aquatint with carborundum ed.42
	Wish 1986 etching and aquatint ed.40
Bridget Riley	Blue, Yellow, Red, Green, Black & White.
	Lilac, Turquoise & fresh Green Sensations.
	Study for 'Summertime' 1981 gouache on paper
	Study for Painting: Rose Shadow 1985 gouache on paper
	Study for 'Sultan' 1983 gouache on graph paper

Gifts to the Society

From an anonymous donor: Antony Donaldson For J.W.D. 1963 oil on canvas
From Nancy Balfour: John Latham I Love It c.1968 books, badge, plaster on canvas mount
From Tom Bendhem: Bruce McLean and Mel Gooding Ladder 1986 original screenprint with text/bound ed.250
From The Elephant Trust: Frank Watkins Painting with Arch — Homage to Roland Penrose 1984 mixed media
From Robert Lewin: Denis Bowen Collage 1954
From Edward Lucie-Smith: Peter Chatwin Wooden Box, Howard Raybould Wooden platter

Loans made during 1987

Stephenie Bergman, Vase, Trug and Ashtray 1986 to 2D/3D Art and Craft made for the 20th Century at Northern Centre for Contemporary Arts, Sunderland
Joyce Cairns, Midnight Manoeuvres 1986, and Warning Bell on the North Pier 1986 to Joyce Cairns, New Paintings at Third Eye Centre, Glasgow
Helen Chadwick, Ego Geometria Sum: The Piano — age 9 years 1983 to Staging the Self at the National Portrait Gallery, London; Plymouth Arts Centre; John Hansard Gallery, University of Southampton; Ikon Gallery, Birmingham
Peter de Francia, Group of Immigrants 1964, and Seated Nude 1960 to Peter de Francia — Paintings and Drawings at Graves Art Gallery, Sheffield
David Drew, Basket 1985 to David Drew Baskets at Piece Hall Pre-Industrial Museum and Art Gallery, Halifax; Ruskin Gallery, Sheffield; Cleveland Crafts Centre, Middlesbrough; Ulster Folk and Transport Museum, Holywood; City of Bristol Museum and Art Gallery; Castle Museum, Norwich; Mostyn Art Gallery, Llandudno
Gwen Hardie, Me in Sea 1984 to The Vigorous Imagination at Scottish National Gallery of Modern Art, Edinburgh; Aberdeen Art Gallery
Jock McFadyen, Watney Market 1985 to Jock McFadyen at Birmingham City Art Gallery; Stoke-on-Trent Art Gallery; Bolton Museum and Art Gallery; Ferens Art Gallery, Hull
Martin Naylor, The Farrar Houses (Blunted) 1985 to Martin Naylor at Leeds City Art Gallery; Walker Art Gallery, Liverpool
Peter Randall Page, Gasteropod's Dream 1985 to 7th International Small Sculpture Exhibition of Budapest
Alan Stones, Cows 1984 to Fell Farm Labour at Maclaurin Art Gallery, Ayr

To the Minister for the Arts, Office of Arts and Libraries

Stephen Conroy, A Few Young Men Lost in Glasgow 1986 Sorrow, Nature's Son 1986

To J. Sainsbury plc

Kevin O'Brien, Circus Animals' Desertion 1983

To Unilever plc

Gillian Ayres, To thy wild waves play 1986
Boyd and Evans Distance 1974
Harry Holland Studio 1986

Works by David Bomberg and Lilian Holt presented to Public Art Galleries in 1987 — Gift of Mrs Dinora Davies-Rees and Mrs Juliet Lamont

Works by David Bomberg

Belfast: Ulster Museum
Birmingham: City Art Gallery
Cambridge University: Fitzwilliam Museum
Cardiff: National Museum of Wales

Cheltenham Art Gallery
Coventry: Herbert Art Gallery

Edinburgh: Scottish National Gallery of Modern Art

Glasgow Art Galleries and Museums

Hull University Art Collection

Self Portrait with Palette 1931 oil on canvas
Nude 1931 charcoal
Ronda Valley, Spain 1954 charcoal
Ink Wash Series (4 works)
Ink Wash Series (10 works)
Pantomime 1918-9 ink wash
Flowers 1943 oil on canvas
Study of Alice stringing beads 1919 pencil
Study of Alice stringing beads 1919 charcoal
Alice seated c.1920 pen
Alice c.1920 pencil
Alice leaning down c.1920 pencil
Alice stringing beads 1919 ink wash series (5 works)
Bargees 1919 ink wash
Composition 1919 ink wash
Bargee 1921 watercolour (2 works)
Barges on the Canal 1919 watercolour (2 works)
Canal Theme 1920 watercolour
Vagrants 1920 watercolour
Bathers 1920 watercolour (2 works)

Leicestershire Museums, Art Galleries & Records Service
Liverpool: Walker Art Gallery
London: British Museum
London: Tate Gallery

London: Victoria & Albert Museum

Melbourne, Australia: National Gallery of Victoria
Newcastle-upon-Tyne: Laing Art Gallery
Norwich: Castle Museum and Art Gallery

Nottingham: Castle Museum and Art Gallery

Paisley Museum and Art Gallery

Preston: Harris Museum and Art Gallery

Reading Art Gallery
Salford Museum and Art Gallery

Swindon Art Gallery

York Art Gallery

Works by Lilian Holt

Bolton Museum and Art Gallery
Blackpool: Grundy Art Gallery
Middlesbrough: Dorman Memorial Museum
Sheffield: Graves Art Gallery
Wolverhampton Art Gallery
Worcester City Museum and Art Gallery

Flowers in Sunlight 1943 oil on canvas

Cuenca 1934 oil on board
The Cello c.1906-7 charcoal
Picos de Europa, Asturias, Spain 1935 charcoal
The City on the Rock, Evening, Ronda, Spain 1935 charcoal
Seven Studies of Hand Holding Sphere, Slade 1911-3 charcoal (5 works) charcoal and conté (2 works)
Portrait of a Young Man c.1912 pencil
Slade Still Life Study c.1912 pencil and wash
Slade Still Life Study c.1912 pencil
Ink Wash Series (6 works)
Carmencita 1954 oil on canvas
Arab Woman Palestine 1923-6 charcoal and conté
Arab Girl's Head, Palestine charcoal
Armenian Church Jerusalem 1923 charcoal
Palestine Period 8 works
The Cat, Palestine 1924 pencil (double-sided)
Two Figures with Mule, Palestine 1923 charcoal
Ballet Dancers 1919 ink wash
Dancer 1918-9 ink wash
Bomb Stores 1942 chalk (2 works)
Study for 'Bomb Store' 1942 charcoal
Bomb Store 1942 oil on paper
Composition 'Stable Interior, Horse with Riders' 1919 oil on paper
Composition 'Stable Interior Series' 1919 oil on paper
The Old Bull Ring, Ronda, Spain 1956-7 charcoal
Bathers — Tent Family 1920 watercolour
Tent Family 1920 watercolour
Picos de Europa, Asturias 1935 charcoal on paper
Picos de Europa, Asturias 1935 charcoal on paper
The Cathedral from the River below Chartres, France 1953 charcoal

City Construction 1971 charcoal
Irgos, Turkey 1970 charcoal (double-sided)
Ronda, Spain 1956 charcoal
London River, Cranes and Barges 1964 charcoal
Magdalenian Nude 1947 charcoal (double-sided)
Chartres Cathedral 1953 charcoal

The following work was presented to Leicestershire Education Authority by Tom Bendhem, through the Contemporary Art Society

Zadok Ben-David

The Hunt of a Tana 1984 cement

Subscriptions and donations for the year ending 31 December 1987

From Public Art Galleries

	£		
Aberdeen Art Gallery and Museums	170	Lincolnshire Museums	140
Aberdeen: Friends of the Museums	80	Lincoln Museums and Art Gallery: Friends	60
Adelaide, Australia: Art Gallery of South Australia	400	Liverpool: Walker Art Gallery	200
Ayr: Maclaurin Gallery	300	Liverpool University Art Collections Fund	200
Bedford: Cecil Higgins Art Gallery	200	London: British Museum Dept. of Prints and Drawings	500
Belfast: Ulster Museum	450	London: Southwark, South London Art Gallery	200
Belfast: Friends of Ulster Museum	50	London: Victoria and Albert Museum	275
Birkenhead: Williamson Art Gallery	200	Manchester City Art Gallery: Permanent Collection	200
Birmingham: City Art Gallery	200	Rutherford Collection	200
Blackpool: Grundy Art Gallery	200	Manchester University: Whitworth Art Gallery	250
Bolton Museum and Art Gallery	100	Manchester University: Friends of the Whitworth Art Gallery	60
Bolton: Friends of the Museum and Art Gallery	100	Melbourne, Australia: National Gallery of Victoria	300
Bradford: Cartwright Hall Art Gallery	200	Middlesbrough: Dorman Memorial Museum	200
Brighouse Art Gallery	200	Newcastle upon Tyne: Laing Art Gallery	200
Bristol: City Art Gallery	300	Newcastle upon Tyne: Friends of the Art Gallery	60
Cambridge University: Fitzwilliam Museum	557	Newcastle University: Hatton Gallery	200
Canberra: Australian National Gallery	250	Newport Art Gallery	300
Cardiff: National Museum of Wales	550	Northampton Art Gallery	200
Carmarthen County Museum	200	Norwich: Castle Museum	200
Chelmsford and Essex Museum	200	Nottingham: Castle Museum and Art Gallery	200
Cheltenham Art Gallery	200	Oldham Art Gallery	200
Cleveland County Leisure Services	200	Oxford: Ashmolean Museum and Art Gallery	200
Colchester: Minorities Art Gallery	200	Paisley Museum, Art Galleries and Coats Observatory	200
Coventry: Herbert Art Gallery	200	Peterborough: City Museum and Art Gallery	200
Darlington Museum and Art Gallery	200	Peterhead Arbutnot Museum	200
Derby Museum and Art Gallery	250	Plymouth Art Gallery	200
Doncaster Museum and Art Gallery	200	Portsmouth City Museum and Art Gallery	200
Dudley Art Gallery	200	Preston: Harris Museum and Art Gallery	200
Dundee Museum and Art Gallery	200	Reading Art Gallery	200
Eastbourne: Towner Art Gallery	270	Rochdale Museum and Art Gallery	200
Edinburgh: Scottish National Gallery of Modern Art	547	Salford Museum and Art Gallery	100
Edinburgh Art Centre	200	Salford: Friends of the Museum and Art Gallery	100
Exeter: Royal Albert Memorial Museum	200	Salisbury: John Creasey Museum	200
Glasgow Art Galleries and Museum	500	Sheffield: Graves Art Gallery	400
Glasgow University Art Collection Fund	200	Southampton Art Gallery	270
Hamilton, Ontario: The Art Gallery	200	Southport: Atkinson Art Gallery	200
Harrogate Corporation Art Gallery	200	Southport: Friends of the Art Gallery	40
Hereford City Museums	200	Stalybridge: Astley Cheetham Art Gallery	200
Huddersfield Art Gallery	200	Stalybridge: Friends of Tameside Museum Service	15
Hull: Ferens Art Gallery	200	Stoke-on-Trent Museum and Art Gallery	270
Hull: Friends of the Art Gallery	10	Sunderland Museum and Art Gallery	200
Hull University Art Collection	200	Swansea: Glynn Vivian Art Gallery	550
Inverness Museum and Art Gallery	200	Swindon Art Gallery	200
Ipswich Museum and Art Gallery	200	Sydney, Australia: Art Gallery of New South Wales	200
Kendal: Abbot Hall Art Gallery	200	Wakefield Museum and Art Gallery	140
Kettering Art Gallery	200	Wakefield Permanent Art Fund	60
Kirkcaldy Museum and Art Gallery	200	University of Warwick: Arts Centre	475
Leamington Spa Art Gallery	200	Wolverhampton Art Gallery and Museum	200
Leeds City Art Galleries	200	Wolverhampton: Friends of the Art Gallery and Museums	60
Leeds Art Collections Fund	60	Worcester City Museum and Art Gallery	200
Leicestershire Museums, Art Galleries and Records Service	220	Worksop Museum and Art Gallery	200
Leicestershire Education Authority	200	York Art Gallery	200

**From Public Art Galleries
Craft**

Aberdeen Art Gallery and Museums	25
Adelaide, Australia: Art Gallery of South Australia	25
Belfast: Ulster Museum	50
Birkenhead: Williamson Art Gallery	25
Birmingham: City Art Gallery	25
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Bradford: Friends of Bradford Art Galleries and Museums	25
Brighthouse Art Gallery	25
Bristol: City Art Gallery	25
Cambridge University: Fitzwilliam Museum	25
Carmarthen County Museum	25
Cheltenham Art Gallery	100
Cleveland County Leisure Services	25
Dudley Art Gallery	25
Exeter: Royal Albert Memorial Museum	25
Glasgow Art Galleries and Museum	25
Guildford House Gallery	30
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	60
Lincolnshire Museums	25
London: Victoria and Albert Museum	275
Manchester City Art Gallery	25
Manchester University: Whitworth Art Gallery	25
Newport Art Gallery	25
Nottingham: Castle Museum and Art Gallery	25
Paisley Museums, Art Galleries and Coats Observatory	25
Peterborough: City Museum and Art Gallery	25
Plymouth Art Gallery	25
Portsmouth City Museum and Art Gallery	25
Reading Art Gallery	25
Salford: Friends of the Museum and Art Gallery	25
Sheffield: Graves Art Gallery	100
Southampton Art Gallery	50
Southport: Atkinson Art Gallery	25
Stoke-on-Trent Museum and Art Gallery	25
Swansea: Glynn Vivian Art Gallery	25
Swindon Art Gallery	25
Tyne and Wear County Council	25
Wakefield Museum and Art Gallery	25
Warwick University Arts Centre	25

From Corporate Patron

Oppenheimer Charitable Trust	1,000
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From Corporate Members

Allied Dunbar Charitable Trust	500
Andry Montgomery Ltd.	500
Arthur Andersen & Co.	500
Barclays Bank plc	500
Bellew, Parry & Raven (Holdings) Ltd.	500
Bonas & Co. Ltd.	500
Deltec Securities UK Ltd.	500
Durrington Corporation Ltd.	500
The Economist Newspaper Ltd.	500
Financial Times	500
Granada Group plc	500

Haymarket Publishing Group Ltd.	500
John Crowther Group plc	500
Lily Modern Art	500
McKenna & Co.	500
Marks & Spencer plc	500
Morgan Grenfell & Co. Ltd.	500
National Investment Group plc	500
Ocean Transport & Trading plc	500
Ove Arup Partnership	500
Rock Townsend	500
Royal Bank of Scotland	500
Saatchi & Saatchi Compton Ltd.	500
J. Sainsbury plc	500
Sotheby's	500
Stewart Wrightson Holdings plc	500
Unilever plc	500
S. G. Warburg and Co. Ltd.	500

From Art Dealers

Christie Manson & Woods	100
Fischer Fine Art	100
Lefevre Gallery	100
Nicola Jacobs Gallery	100
Redfern Gallery	100
Waddington Galleries	100
Anthony d'Offay	75
Phillips	75
Albemarle Gallery	50
Bernard Jacobson	50
Blackman Harvey Ltd.	50
Blond Fine Art	50
Browse and Darby	50
Christopher Hull Gallery	50
Curwen Gallery	50
Gimpel Fils	50
Knoedler Gallery	50
Leinster Fine Art	50
Marlborough Fine Art (London) Ltd.	50
New Art Centre	50
Piccadilly Gallery	50
Salama-Caro Gallery	50
Asset Design	30
Mercury Gallery	30
Stoppenbach & Delestre	30
Angela Flowers Gallery	25
Annely Juda Fine Art	25
Boundary Gallery	25
Gillian Jason Gallery	25
Lisson Gallery	25
Mayor Gallery	25
Nigel Greenwood Inc.	25
Rowan Gallery	25
Thomas Agnew & Sons	25
Rutland Gallery	20
Speelman Ltd.	20

From others

Triangle Trust 1949 Fund	1,000
Global Asset Management UK Ltd.	375
National Westminster Bank plc	350
Baring Foundation	250
Canadian High Commission	250
Frederick Gibberd Coombes & Partners	250
Hambros Bank Ltd.	250
Marina Vaizey (Opening fees for 'Art on the Railways' at Darlington Arts Centre, and 'Artists in National Parks' for Department of the Environment)	200
Wyseliot Charitable Settlement	200
The Marquess of Douro	150
Mrs Pamela Sheridan's Charitable Settlement	150
Colin Clark, Esq.	140
Henry Elwell, Esq.	100
Lady Gibberd	100
Mr and Mrs R. Jessel	100
Meyer Charitable Trust	100
George Mitchell, Esq., CBE	100
Robert and Lisa Sainsbury Charitable Trust	100
Fred and Della Worms Charitable Trust	100
Rory Coonan, Esq., and Sir Roy Strong (article fee)	80
Anna Achilli Jarvis	60
Nancy Balfour Charitable Trust	50
Sir Alan and Lady Bowness	50
Ivor Braka, Esq.	50
McGuinness Finch	50

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

We have audited the financial statements of 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 31 December 1987 and of its surplus and source and application of funds for the year then ended and comply with the Companies Act 1985.

246 Bishopsgate
London EC2M 4PB
29 March 1988

NEVILLE RUSSELL
Chartered Accountants

The Contemporary Art Society
(A company limited by guarantee
and not having a share capital)
Balance Sheet
31 December 1987

	Notes	1987	1986
		£	£
Fixed Assets			
Investments	2		21,771
Current Assets			
Debtors	3	25,462	26,404
Cash at bank and in hand		84,352	65,103
		<u>109,814</u>	<u>91,507</u>
Current Liabilities			
Creditors falling due within one year	4	52,966	34,038
Net Current Assets		56,848	57,469
		<u>£88,700</u>	<u>£79,240</u>
Accumulated Fund			
Balance at 1 January 1987		79,240	43,898
Surplus per Income and Expenditure Account		9,460	35,342
		<u>£88,700</u>	<u>£79,240</u>

Approved by the Committee on 29 March 1988
and signed on its behalf by:-

C. HUBBARD
R. WOODHEAD } **Members of the Committee**

The Contemporary Art Society
Income and Expenditure Account
for the year ended
31 December 1987

	Notes	1987		1986	
		£	£	£	£
Income					
Subscriptions and donations from members	5	54,676		52,343	
Income tax recoverable on deeds of covenant		3,366		3,492	
			58,042		55,835
Bequests and donations			54,154		51,450
Grants	6		53,525		50,228
Income from listed investments (gross)			2,711		2,711
Other interest receivable			6,564		2,264
Net income from Events for members	7		3,007		2,840
Surplus from other activities			153		713
			<u>178,156</u>		<u>166,041</u>
Less:					
Administration expenses	8	37,892		34,501	
Auditors' remuneration		2,000		1,900	
			<u>39,892</u>		<u>36,401</u>
			138,264		129,640
Add:					
1986 Grants allocated to purchases made in 1987			7,647		4,352
			<u>145,911</u>		<u>133,992</u>
Less:					
Grants allocated to purchases to be made in 1988			24,625		7,647
			<u>121,286</u>		<u>126,345</u>
Less:					
Pictures, sculptures and crafts purchased			111,826		91,003
Surplus for the year			<u>£9,460</u>		<u>£35,342</u>

The Contemporary Art Society
Statement of Source and Application of Funds
for the year ended
31 December 1987

	1987		1986	
	£	£	£	£
Source of Funds				
Surplus for the year		9,460		£35,342
Investments purchased		(10,081)		—
		<u>£(621)</u>		<u>£35,342</u>
Movements in Working Capital				
(Decrease)/increase in debtors	(942)		5,004	
Increase/(decrease) in creditors	<u>(18,928)</u>		<u>11,343</u>	
		(19,870)		16,347
Movement in net liquid funds:				
Increase in cash balances		19,249		18,995
		<u>£(621)</u>		<u>£35,342</u>

The Contemporary Art Society
Notes to the Financial Statements
for the year ended
31 December 1987

1. **Accounting Policies**

(a) **Subscriptions**

Credit is taken in full in the year to which the subscriptions relate.

(b) **Grants**

All grants are taken to credit in the year in which they are received with the exception of those for specific purposes which are taken to credit in the year in which the money is expended.

(c) **Equipment**

Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.

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

No value is included in the Balance Sheet for pictures, sculptures and crafts purchased by or presented to the Society and temporarily retained pending presentation to art galleries etc., or in exceptional cases, for sale. Such purchases are written off in the year of acquisition.

2. **Investments**

	1987		1986	
	Cost	Market Value	Cost	Market Value
Listed investments	<u>£31,852</u>	<u>£34,973</u>	<u>£21,771</u>	<u>£23,866</u>

3. **Debtors**

	£	£
Due within one year		
Subscriptions	637	2,488
Bequests and donations	—	4,427
Income Tax recoverable	7,079	3,492
Other debtors	13,521	9,957
Pre-payments and accrued income	1,079	290
Grants	3,146	5,750
	<u>£25,462</u>	<u>£26,404</u>

4. **Creditors falling due within one year**

	£	£
Deferred income	3,300	4,731
Creditors	24,696	21,349
Social Security costs	345	311
Grants received allocated to purchases made in 1988	24,625	7,647
	<u>£52,966</u>	<u>£34,038</u>

The Contemporary Art Society
Notes to the Financial Statements

for the year ended
31 December 1987
(continued)

5.	Subscriptions and donations from members	1987	1986
		£	£
	Individuals	12,281	13,781
	Public Art Galleries	24,365	24,677
	Corporate bodies	16,225	11,700
	Dealers, etc	1,805	2,185
		<u>£54,676</u>	<u>£52,343</u>
6.	Grants	£	£
	Scottish Development Agency	1,500	—
	Scottish Arts Council	3,500	3,500
	Henry Moore Foundation	10,000	10,000
	Worshipful Company of Painter-Stainers	500	1,500
	Crafts Council	3,000	3,000
	Others	—	8,478
	Harris Museum Preston purchase scheme:		
	Arts Council of Great Britain	15,000	10,000
	Preston Borough Council	5,000	5,000
	Esmée Fairbairn Charitable Trust	2,000	—
	Others	13,025	8,750
		<u>£53,525</u>	<u>£50,228</u>
7.	Net income from events for members	£	£
	Sale of tickets for visits and parties	9,921	15,048
	Commissions on foreign travel	1,819	635
		<u>11,740</u>	<u>15,683</u>
	Costs and expenses relating thereto	8,733	12,843
		<u>£3,007</u>	<u>£2,840</u>
8.	Administration expenses	£	£
	Salaries	21,844	18,338
	Employer's National Insurance costs	2,114	1,893
	Accountancy charges	3,239	2,100
	Printing, stationery, postage and telephone	4,037	3,579
	Cost of annual report	1,540	1,727
	Irrecoverable V.A.T.	1,980	3,347
	Miscellaneous	2,220	2,888
	Office furniture and machinery	326	—
	Hire of office machinery	592	629
		<u>£37,892</u>	<u>£34,501</u>
	During the year the Society employed three persons on average (1986 — 2).		
9.	Taxation		
	The Society is a registered Charity and therefore no corporation tax is payable.		

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 4,000 works since then and has presented them to public art galleries in Britain and the Commonwealth. Funds for its activities come from voluntary donations and subscriptions from individual and corporate members, from charitable trusts and from over 90 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 Scottish Arts Council, the Crafts Council, the Scottish Development Agency, and the Henry Moore Foundation. Many of the Society's works of art are lent to touring exhibitions, corporate subscribers, etc., before they are finally distributed.

How the Society buys its works of art

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.

What it costs to join

For private members the minimum annual subscriptions are:

Individual membership	£15
Double membership for two people at the same address	£20

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 these events.

For corporate members the minimum annual contribution is £500. The Society is a registered charity (number 208178) and subscriptions can therefore be paid from trust funds or by covenant.

For public art collections a minimum subscription of £200 (+VAT) entitles public galleries to a work of fine art at each distribution. An additional minimum subscription of £25 (+VAT) entitles public collections to a craft work at each distribution. Many public galleries pay more than the minimum.

Friends of art galleries are welcome to join as a group, either on behalf of their own gallery or to supplement its subscription. Notices of the Society's events are sent to gallery staff and to Friends, and their participation is encouraged.

For further details of all types of membership please apply to the Organising Secretary, The Contemporary Art Society, Tate Gallery, 20 John Islip Street, London SW1P 4LL (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 names and addresses of people who you know would be interested so that we can send them our literature. Please fill out the form on the next page.

**To the Organising Secretary, The Contemporary Art Society,
Tate Gallery, 20 John Islip Street, London SW1P 4LL
Telephone: (01) 821-5323**

Please send details of membership to the following:

Name

Address

Name

Address

Please send details of corporate membership to the following:

Name

Name of Firm

Address

Name

Name of Firm

Address

Charities Registration No. 208178

Member's Name

Membership card number

Limited Edition Poster and Commemorative Book

To celebrate 75 years of buying contemporary art for gift to public collections, the Society has published a limited edition Poster by Peter Blake RA.

Also available is a Commemorative Book with a short history of the Society and 25 colour plates of works by artists including Walter Sickert, Henri Matisse, Henry Moore, David Hockney, and Anish Kapoor.

Please fill in the form below and return, together with your cheque, to The Contemporary Art Society, Tate Gallery, 20 John Islip Street, London SW1P 4LL.

			Please tick
Peter Blake Poster (30" x 20")	150 Signed and Numbered	£28.75 (incl. £3.75 VAT)	<input type="checkbox"/>
	850 Unsigned	£11.50 (incl. £1.50 VAT)	<input type="checkbox"/>
Commemorative Book		£6.00	<input type="checkbox"/>
Please add the cost of packing and postage: Poster £3.20			
	Book	.50p	

I enclose a cheque (made payable to The Contemporary Art Society) for £.....

Name:

Address:

The Contemporary Art Society
Annual Report and
Statement of Accounts
1987

Tate Gallery
20 John Islip Street
London SW1P 4LL
01-821 5323