



# THE CONTEMPORARY ART SOCIETY

*ANNUAL REPORT AND  
STATEMENT OF ACCOUNTS  
1989*



**THE CONTEMPORARY ART  
SOCIETY**

The Annual General Meeting of The Contemporary Art Society will be held on Monday 9 July 1990, at Christie's Education, 63b Old Brompton Road, London S.W.7, at 5.30pm.

**AGENDA**

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1989, together with the auditors' report.
2. To reappoint Neville Russell as auditors of the Society in accordance with section 14 of the Companies Acts, 1976, and to authorise the committee to determine their remuneration for the coming year.
3. To elect to the committee the following who have been duly nominated: Cecily Lowenthal, Anthony Oppenheimer, Julian Treuherz, and Sarah Wilson. The retiring members are Edward Lucie-Smith and Alan Roger.
4. Any other business

By order of the committee

Petronilla Silver  
Company Secretary

1 May 1990

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

Cover:  
Southbank, Summer 1988  
oil on canvas  
by Lucy Jones

PATRON	Her Majesty Queen Elizabeth The Queen Mother	
RESIDENT	Nancy Balfour OBE	
VICE PRESIDENTS	The Lord Croft, Edward Dawe, Caryl Hubbard CBE, The Lord McAlpine of West Green, The Lord Sainsbury of Preston Candover, Pauline Vogelpoel MBE	
COMMITTEE	Robert Cumming	Chairman
	Adrian Ward-Jackson	Vice Chairman
	Robin Woodhead	Honorary Treasurer
	Lady Vaizey	Honorary Secretary
	Mary Rose Beaumont	(until July 1989)
	Ronnie Duncan	(until July 1989)
	Aian Roger	(until July 1990)
	Edward Lucie-Smith	(until July 1990)
	Jeremy Rees	
	Stephen Tumim	
	Philip Pollock	
	Tom Bendhem	
	The Marquess of Douro	(until July 1990)
	Sir Michael Culme-Seymour	
	Richard Morphet	
	Rupert Gavin	
	Penelope Govett	
	Christina Smith	
	John Keatley	(from July 1989)
	Sebastian Walker	(from July 1989)
EXECUTIVE DIRECTOR	Petronilla Silver	
ORGANISING SECRETARY	Nicola Shane	
HONORARY SOLICITOR	T.W. Paterson	

**COMMITTEE REPORT FOR THE YEAR  
ENDED 31 DECEMBER, 1989**

During the year The Marquess of Douro resigned, and Mary Rose Beaumont and Ronnie Duncan retired from the committee. John Keatley and Sebastian Walker were 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, 1989 are set out in the financial statements on pages 24 to 29.

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.

ROBERT CUMMING  
Chairman

1 May 1990

In January this year the Committee approved a plan for the development of the CAS, and we have started to put this into action. At the heart of the plan is the task of raising public awareness of the aims and achievements of the CAS, for without this we cannot expand our activities and so achieve our principal function of promoting the development of contemporary art and acquiring works of art for gift to public galleries.

The new colour illustrated leaflet which I mentioned in my report last year is now being distributed and is the envy of other organisations. Surprisingly as it may seem, it is the first time we have promoted ourselves so attractively and so openly. The leaflet was available at the Contemporary Art Fair at Olympia in April, where we showed some of our recent purchases, and at the Bath Contemporary Art Fair in May, where I wrote, on behalf of the CAS, the introduction to the catalogue which celebrated the 10th anniversary of the Fair. Sincere thanks are due to Lord Sainsbury of Preston Candover for a donation which made possible the design and printing of the leaflet.

We have been actively seeking new corporate and art dealer members, and we are adding significantly to the numbers on each list. The Committee also discussed the appointment of national and regional representatives to help promote the CAS throughout the United Kingdom, and as a first step we are looking for a suitable appointee for Scotland. The CAS is a national charity, but it is often perceived as exclusively London based, and with so much activity and interest in contemporary art throughout the country we need a wider presence.

A major landmark in our drive for greater recognition will be the retrospective exhibition at the Hayward Gallery which is now definitely planned for November 1991. Our exhibition will be twinned with the major Toulouse Lautrec retrospective, and it will present a survey of major acquisitions since our foundation in 1910. We are also working on a catalogue for which we have commissioned a number of important essays on the theme of the collecting and patronage of contemporary art in Britain in the 20th century. It is a major event for us, and the exhibition and catalogue should make a significant contribution to the general understanding and appreciation of modern and contemporary art in Britain.

The Committee has also been discussing the way in which we distribute works of art. We do so in two ways. First, through the acquisitions of the annual buyers which are distributed to member galleries every three to four years; and second, through special schemes such as that ran in conjunction with the Harris Museum and Art Gallery in Preston when we seek to bring together a significant group of works suited to a particular Museum's collection and policy. We are seeking ways of doing more special schemes, and of refining our traditional distribution so that works of art which we give away are regularly seen by the public and seen effectively. To help us understand the requirements of

our member galleries and identify their use of our gifts we sent out a detailed questionnaire and received an almost 100% reply. The present system of distribution will continue until 1992, and any changes that we do make will be introduced after that date, and after full consultation with our member galleries.

We have continued with a full programme of events for members, the aim being one event a month. Details of last year's programme are given on page 10. Our courses on collecting contemporary art continue to be fully subscribed and will be repeated on a regular basis. There were two distinguished and memorable talks during the year. In April Count Panza di Biumo spoke about his pioneering collection of contemporary American art, and his family villa in Italy where much of it is housed. Since his talk it has been announced that a significant part of the collection has been acquired by the Guggenheim Museum in New York. In July Bridget Riley spoke in the National Gallery about the works she had chosen for the exhibition 'The Artist's Eye'. Her choice ranged from Titian to Cezanne, and it was, literally, an eye opening occasion as she showed a full house things that none of us had seen before.

Computers have revolutionised the office. We worked hard to find the right system but we seem to have succeeded. Indeed, one terminal soon proved inadequate, and thanks are due to William Desmond who presented us with a second. The benefits are particularly valuable for the Market and mailings. Sadly, Ryan Rodgers is leaving at the end of May to join Rees Martin Art Services. Ryan has been with the CAS since 1988 and has worked hard on the Market and corporate buying, and is a great expert on computers. We are all sorry to see him go, and wish him well on the next stage of his career.

The 6th Contemporary Art Society Market was held at Smith's Galleries, Covent Garden between 31 October and 4 November 1989. This year the Market was open for an extra day and as I reported at the time, the results broke previous records. 764 works by 131 artists were sold for a total of £320,000. Once again we must thank Sainsbury's for their generous and crucial sponsorship. We are also grateful to Christina Smith and Rees Martin Art Services for their invaluable support. This year's Market will be from 30 October - 3 November at Smith's Galleries, and will once again be sponsored by Sainsbury's.

Corporate buying projects continued in 1989 to contribute significantly to the Society's funds. They are undertaken by CAS Projects Ltd., the trading company set up in 1988 to carry out those activities of the CAS which earn profits and fees. In 1989 corporate buying projects were continued for the Central Selling Organisation, Unilever, and I.C.I. New clients in 1989 included Rosehaugh, Stanhope, Royal Life, and Minet Pering. The Market and corporate buying projects are the main source of income for the CAS, and their success and development is essential for the Society's well being.

#### HONORARY TREASURER'S REPORT

Sir Michael Culme-Seymour and Adrian Ward-Jackson were the buyers for 1989, and their reports and lists of purchases are given on pages 11 to 14. They were allocated £40,000 each, and our total expenditure on purchases of fine art was £176,700 compared with £112,500 in 1988. This includes a grant of £20,000 from the Henry Moore Foundation for the purchase of sculpture. Works bought with the aid of this grant were by Ana Maria Pacheco, Keith Milow, Eilis O'Connell and Peter Randall Page, and will be included in our next distribution exhibition. I was the craft buyer for 1989, and a report and list are given on pages 12 and 15. My thanks go to Bonham's and Pilkington plc who each donated £1,000 to buy ceramic and glass respectively, a substantial contribution to an initial budget of £4,000.

The Marquess of Douro has resigned from the Committee due to the pressure of his other commitments, and Mary Rose Beaumont and Ronnie Duncan as the two longest serving members retired in July 1989. Similarly, Edward Lucie-Smith and Alan Roger are due to retire this July. Edward Lucie-Smith first joined the Committee in 1974, retiring in 1980 before being re-elected in 1981. From 1981 to 1988 he was the Society's Honorary Secretary. Sincere thanks to all of them for the support and expertise they have brought to the CAS. New members to join the Committee are Cecily Lowenthal, a long time and active member of the CAS who also joins the Executive Committee; Anthony Oppenheimer who is a collector and Director of the Central Selling Organisation; Julian Treuherz, who is Director of the Walker Art Gallery, Liverpool; and Sarah Wilson who is a lecturer at the Courtauld Institute, specialising in 20th Century art. They will come up for election at the Annual General Meeting.

Finally, thanks must go to all those who have worked full time and part time at John Islip Street during the year: Petronilla Silver, Nicola Shane, Ryan Rodgers, Teresa Gil, and Mark Phillips.

Robert Cumming

We have had another successful financial year. All of the restructuring of our operations has now been completed, and the Art Market, and Corporate buying projects which are part of the commercial company we have set up, are now making an effective contribution to the CAS itself. These are set out clearly in the following pages.

We have increased our art buying this year from £112,500 in 1988 to £176,700 in 1989; a remarkable achievement and reflective of the growing financial strength of the Society.

The Art Market raised some £80,000 as compared to £61,000 in 1988, and £41,000 in 1987. Subscriptions and grants remained broadly at 1988 levels.

The Corporate buying projects raised some £20,000. This is obviously an area of further growth, although we are starting to see many more organisations compete against us in this potentially lucrative field.

As with previous years, I am pleased to report that we have made a contribution of some £10,000 to the reserves of the Society, bringing the total to £51,000, which has grown from £21,000 over the past three years.

Stan Richards continues to ensure that we have effective accounting controls. We are also most grateful to George Yates Mercer who continues to give his invaluable advice.

Robin Woodhead

- February 6 Special evening viewing of 'Italian Art in the 20th Century' at the Royal Academy
- April 10 Talk by Count Panza di Biumo on his collection in the Clore Gallery Auditorium at the Tate Gallery
- April 11 Gallery walkaround in Portobello Road
- May 20 Day trip to Birmingham. Visits to the Ikon Gallery, Birmingham City Art Gallery, and two private collections
- June 17 Day trip to Southampton Art Gallery, Roche Court Sculpture Garden, and Triforium Gallery at Winchester Cathedral
- July 4 Special evening viewing of Bridget Riley's 'The Artist's Eye' at the National Gallery. Talk by Bridget Riley.
- July 5 Cork Street Open Evening
- July 12 Annual General Meeting at Christie's Education
- November 16 Day trip to Liverpool to visit the Tate Gallery Liverpool and the Walker Art Gallery

Collecting on a Budget Course, and Print Course organised by Sally Delafield Cook.  
Evening sessions of different aspects of collecting and printmaking.

Foreign trip in 1989

7 - 17 October Texas

**BUYER'S REPORTS 1989**  
**Sir Michael Culme-Seymour**

The principle of our Society to give each buyer a completely free hand in the works he may choose has proved enormously valuable over the years; both in the quality and the variety of the pictures we have been able to give to the ninety or so museums which we serve, on a very small budget indeed.

This year two of us were given £40,000 each to spend, more than that of our predecessors because of the splendid achievements of the Art Market and other raising of finance through subscriptions and buying for companies. It seemed a wonderful opportunity to be given, and so indeed it has been; but it was also far more demanding than I expected. To buy for oneself is easy, provided there is any money available; if the picture gets boring after a bit you have only yourself to blame and can always exchange it for another though probably for much less money.

To buy for a museum though is very different, particularly if like most of us you have no expert knowledge or training but only a great love of art of all time and a deep interest in the works of today as I have. The museum curator will probably want the big names of today for the collection, but they are ruled out altogether in price; £5,000 is probably the most you can afford (and an average of £3,250) for the 15 pictures needed to provide enough for the next three year distribution. Then each picture needs to be of museum quality, neither too vast to take up a whole precious wall or too intimate to be lost in the gallery.

Most important of all it must be a picture that will grow in importance as the years go by and the painter becomes recognised. So, much of the buying must and certainly should come from the younger artists for whom the encouragement of the CAS may be of major importance as the start of their career.

For me the start of the year was relatively simple for I had only to find really good examples of those painters I knew and whose work seems to grow in importance all the time. Then there were others in exhibitions which simply had to be bought because of their beauty, deep feeling and importance, whether abstract, representational, or whatever. Finally, and most rewarding, the search through studios and college degree shows for the younger unknown painters. There the delight for me was the wonderful quality of the work, quality of paint especially, that is coming forward in marked contrast to that of some ten or fifteen years ago when I felt sadly dispirited.

Each of us mercifully has different appreciation as an individual and whether my choice has any particular line throughout, remains for others to see. They are listed further on. At least I can say that every picture has true quality of paint and a deep sincerity and feeling that comes through from the artist with power, has moved me deeply and has stood the test of a long long look again and again before a final decision.

My only regret is for all those, young especially, who it wasn't possible to include, but the number of lovely smaller paintings that have come to join me here, may have done something to mitigate that. It has been a wonderful year and I only hope it proves fruitful in time.

#### an Ward-Jackson

I firmly believe that one of the glories of the CAS purchasing policy is its emphasis on the taste of the individual rather than a committee; the latter being the norm with most institutional buyers today.

I was consequently able to take a rather personal approach.

I wanted a mix of work by established and young artists. Howard Hodgkin, Shirazeh Houshiary and Peter Joseph were all marvellously generous in supporting my purchases of their work by partly donating some of them, which meant that I had somewhat more money to spend on the young.

Ian Davenport, Joanna Kirk, Veronica Ryan and Gerard Williams are all young artists whose work I am particularly interested by at the moment.

Elizabeth Butterworth might be considered an odd-ball amongst this group. She does the most exquisite Dureresque watercolours of parrots - which attracted the notice of the Museum of Modern Art New York who included her in their Survey of Contemporary Art for the reopening of their galleries in 1984.

Of course the budget is never big enough and there are many more artists whose work I would dearly loved to have purchased.

Presumably, like all CAS Buyers before me, I would be very happy indeed to be given any one of the works I purchased. How many Trustees or Members of Purchasing Committees could truthfully say this of their collective purchases?

#### T PURCHASES ert Cumming

Buying for the CAS is an exciting challenge. I started with two priorities: there were certain things that I wanted to acquire if I could afford them (the bowl by Anthony Bryant, for example) and I also wanted to see as much new work as I could and purchase craft of interest and merit by the young and as yet unknown. Thus Sian Hoolahan was a happy discovery. There is a great deal of very high quality and innovative work being done, and good things are often surprisingly inexpensive.

I was also conscious of my own aesthetic preferences, and curious about the way in which they might develop. I like making things, and I do respond instinctively to work where the craftsman exploits the natural quality of the materials, rather than seeking to disguise them. Nor am I comfortable with work which treats craft as an aspect of

design. I bought the glass of Simon Moore and Christopher Williams because both exploit the liquid qualities of glass, its colour and translucency, but in ways that are fresh and personal. Gabriele Koch does wonderful things with clay. This interest in materials is perhaps a unifying theme in my diverse range of purchases.

I am also an art historian, so I respond to work which borrows from or comments on the past. Walter Keeler adopts the sparrow beak spout which is found in 18th century Worcester porcelain jugs; Sian Hoolahan's poetic and surreal forms are decorated with 19th century transfers which she found unused in the Stoke on Trent potteries. Nancy Angus and Liz Lowe are inspired by artefacts from very early civilisations. I also like work which refuses to be pigeonholed as art or craft, but crosses the traditional boundary between the two: Bryan Illsley's earthenware figure which has echoes of Picasso, and Bruce McLean's book which has echoes of Matisse are two good examples.

I found great enjoyment in looking at things in pairs or groups, and then buying them in pairs so that they will always have the opportunity of talking to each other. Very often a single object can look isolated and alone, especially in a museum setting, and so be overlooked. Some things speak with quiet voices but in fact have more to say than others which shout too loudly. But these objects can come alive when seen together with another closely related object, the voice can be heard, and the significance of form or detail can suddenly be seen much more clearly. A conversation and exchange of ideas takes place between the objects, and the person looking at them is drawn into the dialogue. Where I have bought two objects they will be given away as a pair, and I hope displayed together so that the dialogue will continue.

**PURCHASES FOR THE YEAR 1989****Buyer: Sir Michael Culme-Seymour**

Christopher Banahan The Ascent of the Virgin 1989 oil on canvas  
 Prunella Clough Target 1988 oil on canvas  
 Thomas Denny The Valley of Stones IV 1989 pigment and gum arabic on paper  
 Maggi Hambling Mourning Sunset 1988 oil on canvas  
 Clyde Hopkins A Dog of the People 1988-89 oil on canvas  
 Andrzej Jackowski Bride/Hatching Ground 1987 oil on canvas  
 Lucy Jones Southbank, Summer 1988 oil on canvas  
 Ansel Krut The Ventriloquist's Convention 1988 oil on linen  
 Adam Lowe Untitled 1988 oil and wax on canvas  
 Untitled 1988 drawing  
 Bruce McLean Dune Burn 1989 monotype  
 Jacqueline Morreau Divided Self 1979 oil on board  
 Helen Pavel Song after Rain 1989 oil on canvas  
 Estelle Thompson Spirit 1989 oil on linen  
 Lucy Voelker Two Voices 1989 mixed media on board

**Buyer: Adrian Ward-Jackson**

Elizabeth Butterworth Green Winged Macaw 1985 watercolour, gouache and line etching on paper  
 Tony Cragg Six Bottles, Large, State I 1988 aquatint etching ed.25  
 Ian Davenport Untitled 1989 oil on canvas  
 Untitled 1989 oil on canvas  
 Howard Hodgkin David's Pool 1985 etching and aquatint, artist's proof  
 Monsoon 1988 lithograph, artist's proof  
 Shirazeh Houshiary 3 Untitled drawings 1989 mixed media on paper  
 Peter Joseph Light Orange with Light Green 1987 acrylic on cotton duck  
 Joanna Kirk Cardinals 1989 pastel on paper (4 parts)  
 Veronica Ryan Repetition Series 1988 lead and latex  
 Gerard Williams Held 1988 fabric, wood and glass

**Buyer for Scotland: Dr David Brown**

William Breckenridge O.s.d. 1989 oil on board  
 Linda Henniker Untitled 1989 mixed media  
 Jane Hyslop Mappa Midlothian 1989 pen and ink on paper  
 The Royal Observatory 1989 pen and ink on paper  
 Arlene Isbister Phase (Dark) 1989 pastel and ink on paper  
 Blue/Ochre 1989 pastel and ink on paper  
 Surge 1989 mixed media on paper  
 Balance 1989 mixed media on paper

Eileen Lawrence Regeneration, Wards Hill, Hoy 1984 watercolour, oil and charcoal on/ and handmade paper  
 Jane Nicholl Sailor II 1989 oil on canvas  
 Double Portrait 1989 oil on canvas  
 Large Head Drawing 1989 mixed media on paper  
 Kate Robinson Climbing Figure 1989 cement fondu  
 Mary 1989 cement fondu

**CRAFT PURCHASES****Buyer: Robert Cumming**

Nancy Angus Blue Boat Box 1989 T material  
 Gordon Baldwin Bowl form 1980 porcelain  
 Anthony Bryant Burr Oak Vessel 1989  
 Sian Hoolahan White Leaf Vase 1989 white stoneware, painted glazes, enamels and transfers  
 Vase, Fishes 1989 white stoneware, painted glazes, enamels and transfers  
 Bryan Iilsley Woman with Prickly Heat 1989 high fired buff earthenware  
 Walter Keeler Jug 1989 saltglaze stoneware  
 Jug 1989 saltglaze stoneware  
 Gabriele Koch Pink Spherical Pot 1989 T material, coiled and burnished  
 Janet Leach Pot c.1975 stoneware  
 Liz Lowe Amon Re Jar 1989 glass with lustre and enamel decoration  
 Shooowa 1989 glass with lustre and enamel decoration  
 Bruce McLean & Mel Gooding Dreamwork 1985 original screenprint with text/bound ed.140  
 John Maltby Boat, Pier, Moon 1989 oxidised stoneware jug  
 Large Tankard 1989 oxidised stoneware  
 Simon Moore Blue/Purple Bowl 1989 glass  
 Abdo Nagi Dish 1989 porcelain  
 Dish 1989 porcelain  
 Elizabeth Raeburn Winged Pot 1989 raku  
 Kirsty Regler Starbird carpet 1989 felt  
 Fiona Salazar Pot 1989 coiled earthenware decorated terrasiagliata, burnished, fired, and wax polished  
 Christopher Williams Bronze Jug 1989 glass

**HENRY MOORE FOUNDATION**

Keith Milow Second Portrait 1988 lead over wood  
 Ellis O'Connell Orixa 1989 steel and canvas  
 Ana Maria Pacheco Study of Head for 'Man and His Sheep' polychromed wood, painted  
 Little Spell in Six Lessons 1988 set of six drypoints in painted sycamore  
 box by Rod Wales 1989 ed.15  
 Peter Randall Page Dark Fruit 1989 Kilkenny Limestone



**ACQUISITIONS FOR THE HARRIS MUSEUM AND ART GALLERY, PRESTON**

Stephen Cox Square 1988 Travertine marble  
 Lucy Jones Southbank Summer 1989 oil on canvas  
 David McKeever Greenland Series 1989 watercolours (6)

**ACQUISITIONS FOR THE RUGBY COLLECTION OF CONTEMPORARY ART**

Lucy Jones The Boat 1989 oil on canvas  
 Barry Setch Morning Tide 1988 oil and encaustic on board  
 Severn Estuary 1988 oil and encaustic on gesso board

**ARTS TO THE SOCIETY**

Tom Howard Hodgkin Black Monsoon 1988 lithograph artist's proof  
 Tom Shirazeh Houshiary Untitled drawing 1989 mixed media on paper

**ARTS MADE DURING 1989**

Alexis Hunter Passionate Instincts XI 1984  
 to Alexis Hunter 'Fears/Dreams/Desires' at Auckland City Art Gallery,  
 New Zealand  
 Andrzej Jackowski Bride/Hatching Ground 1987  
 to Andrzej Jackowski at Castlefield Gallery, Manchester; Maclaurin  
 Gallery, Ayr  
 Tam Joseph Timespan 1987  
 to Tam Joseph at Smith Art Gallery & Museum, Stirling; Rochdale Art  
 Gallery; The Minorities, Colchester; Royal Festival Hall,  
 London  
 Isel Krut Double Figure 1985  
 to 'Figure II: a private mythology' at Victoria Art Gallery, Bath; Mid-  
 Penine Association, Burnley; Wrexham Arts Centre

the Minister for the Arts, Office of Arts and Libraries  
 Richard Gilbert, Departure 1987

Unilever plc.  
 Helen Jones, Seaside Study I 1986

**WORKS PRESENTED TO PUBLIC ART GALLERIES IN 1989**

Aberdeen Art Gallery Andrew Walker/Adoration of the Magi 1984-85/oil on canvas  
 Ayr: Maclaurin Art Gallery Stephen Farthing/On a Dark Day (After Bruegel) 1985 mixed media on  
 paper  
 Bedford: Cecil Higgins Art Gallery Isaac Witkin/Shogun c.1968/painted steel ed.7 (Henry Moore  
 Foundation)  
 Birmingham: City Art Gallery Wilhelmina Barns-Graham/Mirage Series (Daybreak No.7) 1980/mixed  
 media on paper (bought with the aid of a Scottish Arts Council Grant)  
 Bradford:  
 Cartwright Hall Art Gallery Laurence Knee/Desire to Return 1985/lead, copper, brass, stone and  
 wood  
 Canberra:  
 Australian National Gallery Gillian Ayres/To thy wild waves play 1986/oil on canvas  
 Cardiff:  
 National Museum of Wales Antony Donaldson/For J.W.D. 1963/oil on canvas (presented  
 anonymously)  
 Chelmsford and Essex Museum Bruce McLean & Mel Gooding/Ladder 1986/original screenprint with  
 text (presented by Tom Bendhem)  
 Cheltenham Art Gallery Patrick Hayman/The Family in Dark Clothes 1972/oil on board  
 Colchester: Minorities Art Gallery Herbert George/Head No.19 July 1986/hydrocal and masonite (Henry  
 Moore Foundation)  
 Coventry: Herbert Art Gallery Tricia Gillman/Fun Palace 1982/oil on canvas  
 Darlington Art Gallery Alan Stones/Cows 1984/oil on canvas  
 Derby Art Gallery Martin Naylor/The Farrar Houses (Blunted) 1985/mixed media  
 Glasgow Art Gallery Neil MacPherson/The Dance Master's Blue Coat 1984/acrylic and  
 collage on canvas bought with the aid of a Scottish Arts Council Grant)  
 Glasgow: Hunterian Art Gallery Oleg Kudryashov/Collage 1982/watercolour and dry point  
 Halifax:Bankfield Museum Alan Reynolds/Structures - Group II (3) 1984/pencil on prepared card  
 Harrogate Art Gallery Frank Watkins/Painting with Arch - Homage to Roland Penrose 1984/  
 mixed media (presented by The Elephant Trust)  
 Huddersfield Art Gallery Keith McIntyre/Mermaid 1987/oil on canvas (bought with the aid of a  
 Scottish Art Council Grant)  
 Hull: Ferens Art Gallery Karl Weschke/Lizz in Repose 1984/oil on canvas  
 Hull University Art Collection David Austen/Bookwus 1985/oil and mixed media on canvas  
 Leeds City Art Gallery John Newling/Shelter 1984/lead, wax and steel (presented by Edward  
 Lucie-Smith)  
 Leicestershire Education Authority Kevin O'Brien/Circus Animals' Desertion 1983/oil and collage on canvas  
 (bought through The Linbury Trust)  
 Lincoln: Usher Art Gallery Kenneth Draper/Blue Veil 1984/galvanised steel, resin and oil pigment  
 (Henry Moore Foundation)  
 London:  
 Victoria & Albert Museum Kerry Trengove/From the series 'Enclosures' 1981/intaglio print  
 Manchester City Art Gallery Ron O'Donnell/Nuclear Wasties 1987/colour photograph (bought with  
 the aid of a Scottish Arts Council Grant)  
 Manchester University:  
 Whitworth Art Gallery Ian Hughes/Man is Wolf to Man 1987/oil on canvas (bought with the  
 aid of a Scottish Arts Council Grant)

Melbourne, Australia: National Gallery of Victoria Middlesbrough: Cleveland Gallery	Richard Gilbert/The Potato Diggers 1987/pastel on paper John Monks/Totem II 1986/monoprint Philip Braham/Eclipse, Pinkie 1986/oil on canvas (bought with the aid of a Scottish Arts Council Grant)
Newcastle University: Luton Gallery Norwich: Castle Museum Nottingham: Nottingham Museum and Art Gallery Peterborough: City Art Gallery	John Loker/Cauldron 2 1986/oil on paper Oleg Kudryashov/Construction No.1262/dry point etching and gouache Lisa Milroy/Mailbag 1983/oil on canvas Stephen Prince/Running the Voodoo 1984/oil on canvas Martin Rogers/Pergola 1983/spruce and red cedar Maurice Cockrill/Venus and Mars - Blood Light, the Ebbing Tide 1985/ gouache on paper Richard Smith/Untitled (brown and green) 1971/mixed media Kerry Trengove/Study for the series 'Points of Defence' 1984-85/mixed media Edwina Leapman/Untitled 1980/watercolour and dry point needle on paper Untitled 1980/watercolour and dry point needle on paper Stephen Finer/A Woman and a Man 1986/oil on canvas Mark Wallinger/Lost Horizon 1986/oil on canvas Thomas Schindler/Untitled 1984/mixed media on paper Keith Milow/Untitled 1968/ biro and plastic sheet (presented by the artist) Braco Dimitrijevic/Triptychos post Historicus, Musee Nationale d'Art Moderne, Centre Georges Pompidou, Paris 1981/framed photograph with text and brass plaque
Reading Art Gallery Relford Art Gallery Rushbury: John Creasey Museum Southampton Art Gallery Edwina Leapman Southport: Atkinson Art Gallery Stoke on Trent Art Gallery Sunderland Art Gallery Widnund Art Gallery	
Sydney, Australia: Art Gallery of New South Wales Warwick University: Mead Gallery Wolverhampton Art Gallery	Liliane Lijn/Mica Metal Flower Stone 1984-85/mica, and, cast aluminium, bronze base Tricia Gillman/Passages between Sea and Sky 1987/oil on canvas Calum Colvin/Cenotaph 1987/3 Cibachrome prints (bought with the aid of a Scottish Arts Council Grant)

**SUBSCRIPTIONS AND DONATIONS  
FOR THE YEAR ENDING  
31 DECEMBER 1989**

**From Public Art Galleries**

	£
Aberdeen Art Gallery & Museums	170
Aberdeen: Friends of the Museums	80
Adelaide, Australia: Art Gallery of South Australia	400
Ayr: Maclaurin Gallery	300
Bedford: Cecil Higgins Art Gallery	200
Belfast: Ulster Museum	450
Belfast: Friends of the Ulster Museum	50
Birkenhead: Williamson Art Gallery	200
Birmingham: City Art Gallery	200
Blackpool: Grundy Art Gallery	200
Bolton Museum & Art Gallery	100
Bolton: Friends of the Museum & Art Gallery	100
Bradford: Cartwright Hall Art Gallery	200
Brighouse Art Gallery	200
Cambridge University: Fitzwilliam Museum	200
Canberra: Australian National Gallery	250
Cardiff: National Museum of Wales	1,000
Carmarthen County Museum	200
Chelmsford & Essex Museum	200
Cheltenham Art Gallery	200
Cleveland County Leisure Services	300
Coventry: Herbert Art Gallery	200
Darlington Museum & Art Gallery	200
Derby Museum & Art Gallery	200
Doncaster Museum & Art Gallery	200
Dudley Art Gallery	200
Dundee Museum & Art Gallery	200
Eastbourne: Towner Art Gallery	200
Edinburgh: Scottish National Gallery of Modern Art	550
Edinburgh Art Centre	200
Exeter: Royal Albert Memorial Museum	200
Glasgow Art Galleries & Museum	500
Glasgow University Art Collection Fund	200
Hamilton, Ontario: The Art Gallery	200
Harrogate Corporation Art Gallery	200
Hereford City Museum	200
Huddersfield Art Gallery	200
Hull: Ferens Art Gallery	200
Hull: Friends of the Art Gallery	10
Hull University Art Collection	200
Inverness Museum & Art Gallery	200
Ipswich Museum & Art Gallery	200
Kendal: Abbot Hall Art Gallery	200
Kettering Art Gallery	200
Kirkcaldy Museum & Art Gallery	200
Leamington Spa Art Gallery	200
Leeds City Art Galleries	200
Leeds Art Collections Fund	60
Leicestershire Museums, Art Galleries & Records Service	230
Leeds University Art Collection	450

Leicestershire Education Authority	200
Lincolnshire Museums	140
Lincoln Museums & Art Gallery: Friends	60
Liverpool: Walker Art Gallery	200
Liverpool: University Art Collections Fund	200
London: British Museum Dept. of Prints & Drawings	500
Manchester City Art Gallery: Permanent Collection	200
Rutherford Collection	200
Manchester University: Whitworth Art Gallery	250
Manchester University: Friends of the Whitworth Art Gallery	60
Melbourne, Australia: National Gallery of Victoria	300
Middlesbrough: Dorman Memorial Museum	200
Newcastle upon Tyne: Laing Art Gallery	200
Newcastle upon Tyne: Friends of the Art Gallery	60
Newcastle University: Hatton Gallery	200
Newport Art Gallery	300
Northampton Art Gallery	200
Norwich: Castle Museum & Art Gallery	400
Nottingham: Castle Museum & Art Gallery	200
Oldham Art Gallery	200
Paisley Museum, Art Galleries & Coats Observatory	200
Peterborough City Museum & Art Gallery	200
Plymouth Art Gallery	200
Portsmouth City Museum & Art Gallery	200
Preston: Harris Museum & Art Gallery	200
Reading Art Gallery	200
Rochdale Museum & Art Gallery	200
Salford Museum & Art Gallery	100
Salford: Friends of the Museum & Art Gallery	100
Salisbury: John Creasey Museum	200
Sheffield: Graves Art Gallery	400
Southampton Art Gallery	400
Southport: Atkinson Art Gallery	200
Southport: Friends of the Art Gallery	40
Stalybridge: Astley Cheetham Art Gallery	200
Stalybridge: Friends of Tameside Museum Service	15
Stoke on Trent Museum & Art Gallery	200
Sunderland Museum & Art Gallery	200
Swansea: Glynn Vivian Art Gallery	550
Swindon Art Gallery	200
Sydney, Australia, Art Gallery of New South Wales	200
Wakefield Museum & Art Gallery	140
Wakefield Permanent Art Fund	60
University of Warwick: Arts Centre	475
Wolverhampton Art Gallery & Museum	200
Wolverhampton: Friends of the Art Gallery & Museum	60
Worcester City Museum & Art Gallery	200
Worksop Museum & Art Gallery	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	50
Blackpool: Grundy Art Gallery	25
Bolton Museum and Art Gallery	25
Bradford: Cartwright Hall Art Gallery	25
Brighouse 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	100
Guildford House Gallery	30
Huddersfield Art Gallery	25
Leicestershire Museums, Art Galleries and Records Service	65
Lincolnshire Museums	25
Manchester City Art Gallery	25
Manchester University: Whitworth Art Gallery	25
Newport Art Gallery	25
Nottingham: Castle Museum and Art Gallery	25
Paisley Museum, 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 Museum and Art Gallery	25
Sheffield: Graves Art Gallery	100
Southampton Art Gallery	50
Southport: Atkinson 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
University of Warwick: Arts Centre	25

<b>FROM CORPORATE PATRON</b>		£
	Oppenheimer Charitable Trust	1,000
<b>FROM CORPORATE MEMBERS</b>		
	Christie's	750
	Euromonitor	750
	Andry Montgomery Ltd.	500
	Arthur Andersen & Co.	500
	Baring Foundation	500
	Bonas & Co. Ltd.	500
	Durrington Corporation Ltd.	500
	The Economist Newspaper Ltd.	500
	Granada Group plc.	500
	Haymarket Publishing Group Ltd.	500
	I.C.I. plc.	500
	McKenna & Co.	500
	Marks & Spencer plc.	500
	National Investment Group plc.	500
	National Westminster Bank plc.	500
	Ocean Transport & Trading plc.	500
	Royal Bank of Scotland	500
	J. Sainsbury plc.	500
	Sotheby's	500
	Unilever plc.	500
	S.G. Warburg & Co. Ltd.	500
	Willis Faber & Dumas Ltd.	500
<b>FROM ART DEALERS</b>		
	Fischer Fine Art	100
	Lefevre Gallery	100
	Redfern Gallery	100
	Waddington Galleries	100
	Phillips	75
	Runkel-Hue-Williams	75
	Albemarle Gallery	50
	Berkeley Square Gallery	50
	Bernard Jacobson Gallery	50
	Browse and Darby	50
	Christopher Hull 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
	Asset Design	30
	Mercury Gallery	30
	Stoppenbach & Delestre	30
	Anneiy Juda Fine Art	25
	Boundary Gallery	25

	Flowers East	25
	Gillian Jason Gallery	25
	Mayor Rowan Gallery	25
	Nigel Greenwood Gallery	25
	Thomas Agnew & Sons	25
<b>FROM OTHERS</b>		
	Sainsbury's Charitable Fund	3,500
	Pilkington plc	1,000
	Triangle Trust (1949) Fund	1,000
	Wyseliot Charitable Trust	400
	Global Asset Managment UK Ltd	375
	Pollock VTS Trust	250
	Mrs Pamela Sheridan's Charitable Settlement	150
	Nancy Balfour Charitable Trust	100
	Lady Gibberd	100
	Meyer Charitable Trust	100
	Robert and Lisa Sainsbury Charitable Trust	100
	Walker Books	100
	Anna Achilli	60
	Sir Alan and Lady Bowness	50
	Francis Carnwath, Esq.	50
	Sir Michael Culme-Seymour	50
	The Marquess of Douro	50
	Mr Timothy Sainsbury, MP, and Mrs Sainsbury	50
	Mr and Mrs P. Simor	50

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

We have audited the financial statements on pages 24 to 29 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 1989 and of its surplus and source and application of funds for the year then ended and comply with the Companies Act 1985.

NEVILLE RUSSELL  
Chartered Accountants  
Spencer House  
Grove Hill Road  
Harrow  
Middlesex HA1 3UP  
8 May 1990

**CONTEMPORARY ART SOCIETY**  
(company limited by guarantee  
and not having a share capital)  
**INCOME SHEET**  
**31 DECEMBER 1989**

	Notes	1989	1988
		£	£
<b>Fixed Assets</b>			
Investments			
Subsidiary Company	10	2	2
Other	2	41,731	31,852
		41,733	31,854
<b>Current Assets</b>			
Debtors	3	93,067	29,852
Cash at bank and in hand		63,629	139,667
		156,696	169,519
<b>Current Liabilities</b>			
Creditors falling due within one year	4	37,858	69,739
<b>Net Current Assets</b>		118,838	99,780
		<u>£160,571</u>	<u>£131,634</u>
<b>Accumulated Fund</b>			
Balance at 1 January 1989		131,634	88,700
Surplus per Income and Expenditure Account		28,937	42,934
		<u>£160,571</u>	<u>£131,634</u>

Approved by the Committee on 8 May 1990  
and signed on its behalf by

Robert Cumming  
Robin Woodhead

Members of the Committee

**THE CONTEMPORARY ART SOCIETY**  
**INCOME AND EXPENDITURE ACCOUNT**  
for the year ended  
**31 DECEMBER 1989**

	Notes	1989	1988
		£	£
<b>Income</b>			
Subscriptions and donations from members	5	59,915	53,060
Income tax recoverable on deeds of covenant		2,571	3,137
		62,486	56,197
Bequests and donations		40,071	50,670
Grants	6	51,497	45,350
Covenanted income from subsidiary company		81,319	39,621
Income from listed investments (gross)		3,856	3,372
Other interest receivable		5,347	8,830
Net income from Events and Courses for members	7	2,541	5,359
Surplus from other activities		6	207
		247,123	209,606
<b>Less:</b>			
Administration expenses	8	44,403	45,538
Distribution exhibition		-	4,734
Auditors' remuneration		2,500	2,200
		46,903	52,472
		200,220	157,134
<b>Add:</b>			
1988 Grants allocated to purchases made in 1989		26,282	24,625
		226,502	181,759
<b>Less:</b>			
Grants allocated to purchases to be made in 1990		20,858	26,282
		205,644	155,477
<b>Less:</b>			
Pictures, sculptures and crafts purchased		176,707	112,543
<b>Surplus for the year</b>		<u>£28,937</u>	<u>£42,934</u>

**THE CONTEMPORARY ART SOCIETY**  
**STATEMENT OF SOURCE AND**  
**APPLICATION OF FUNDS**  
for the year ended  
**31 DECEMBER 1989**

	1989		1988	
	£	£	£	£
<b>Source of Funds</b>				
Surplus for the year		28,937		42,934
Adjustment for item not involving the movement of funds:				
Loss on disposal of fixed asset investment		69		-
<b>Funds generated by operations</b>		<u>29,006</u>		<u>42,934</u>
<b>Funds from other sources:</b>				
Proceeds on disposal of fixed asset investments		4,677		-
		<u>33,683</u>		<u>42,934</u>
<b>Application of Funds</b>				
Purchase of fixed asset investment		14,625		2
		<u>£19,058</u>		<u>£42,932</u>
<b>Movements in Working Capital</b>				
Increase in debtors		63,215		4,390
(Increase)/Decrease in creditors		31,881		(16,773)
		<u>95,096</u>		<u>(12,383)</u>
Movement in net liquid funds increase/ (Decrease) in bank and cash balances		(76,038)		55,315
		<u>£19,058</u>		<u>£42,932</u>

**THE CONTEMPORARY ART SOCIETY**  
**NOTES TO THE FINANCIAL**  
**STATEMENTS**  
for the year ended  
**31 DECEMBER 1989**

**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**

	1989		1988	
	Cost	Market Value	Cost	Market Value
Listed investments	<u>£41,731</u>	<u>£41,588</u>	<u>£31,852</u>	<u>£33,364</u>

**3 Debtors**

	£		£	
Due within one year				
Subscriptions		5,558		2,273
Income Tax recoverable		29,393		14,822
Other debtors		13,766		12,050
Pre-payments and accrued income		7,500		707
Amount due from subsidiary company		36,850		-
		<u>£93,067</u>		<u>£29,852</u>

**THE CONTEMPORARY ART SOCIETY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
for the year ended  
**31 DECEMBER 1989**  
(continued)

	1989		1988	
	£	£	£	£
<b>4 Creditors falling due within one year</b>				
Deferred income		5,000		1,525
Creditors		11,093		6,760
Amount owing to subsidiary company - Social Security costs		-		35,172
		<u>907</u>		<u>-</u>
Grants received allocated to purchases made in 1990		20,858		26,282
		<u>£37,858</u>		<u>£69,739</u>
<b>5 Subscriptions and donations from members</b>				
Individuals		18,532		15,009
Public Art Galleries		25,283		23,956
Corporate Bodies		14,250		12,500
Dealers, etc.		1,850		1,595
		<u>£59,915</u>		<u>£53,060</u>
<b>6 Grants</b>				
Scottish Arts Council		3,500		3,500
Henry Moore Foundation		20,000		20,000
Worshipful Company of Painter Stainers		-		500
Crafts Council		4,000		4,000
<b>Harris Museum Preston purchase scheme</b>				
Arts Council of Great Britain		9,997		10,000
Preston Borough Council		14,000		6,000
Others		-		1,350
		<u>£51,497</u>		<u>£45,350</u>
<b>7 Net income from events and courses for members</b>				
Sale of tickets for visits and parties		11,013		17,167
Commissions on foreign travel		229		1,805
		<u>11,242</u>		<u>18,972</u>
Costs and expenses relating thereto		8,701		13,613
		<u>£ 2,541</u>		<u>£ 5,359</u>
<b>8 Administration expenses</b>				
Salaries		17,428		15,090
Employer's National Insurance costs		1,253		1,501
Accountancy charges		2,547		4,212
Printing, stationery, postage and telephone		5,822		7,323
Cost of Annual Report		3,087		1,847
Irrecoverable VAT		1,817		1,873
Miscellaneous		6,522		2,965
Office move and redecoration costs		1,254		9,327
Office furniture and machinery		3,900		822
Hire of office machinery		704		578
Loss on disposal of fixed asset investment		69		-
		<u>£44,403</u>		<u>£45,538</u>

During the year the Society employed three persons on average (1988-3)

- 9 **Taxation**  
 The Society is a registered Charity and therefore no corporation tax is payable
- 10 **Subsidiary Company**  
 The Society has a subsidiary, Contemporary Art Society Projects Limited. Contemporary Art Society Projects Limited receives fees for advice given pertaining to the purchases of works of contemporary art and commission from the organisation of the sales of works of art. As these activities are fundamentally different from those of the Society, consolidated accounts have not been prepared. The profits earned are passed to the Society by means of a deed of covenant. Four members of the committee of the Society sit on the Board of Contemporary Art Society Projects Limited but receive no remuneration for doing so.

A summary of Contemporary Art Society Projects Limited's transactions for the period ended 31 December 1989 and the financial position at that date is set out below.

Profit and Loss Account	1989		1988	
	£	£	£	£
<b>Turnover</b>				
Fees receivable	39,084		12,626	
Commission receivable	85,758		77,589	
Donation received	<u>23,750</u>		-	
		148,592		90,215
<b>Administration costs</b>				
Salaries	36,539		11,102	
Employer's National Insurance costs	1,289		952	
Audit and accountancy charges	2,989		1,850	
Printing, stationery and postage	3,449		5,661	
Advertising	51		375	
Exhibition expenses	25,517		29,430	
Packing, transport and travel	1,096		799	
Miscellaneous	1,609		788	
Depreciation - fixtures and fittings	<u>50</u>		<u>47</u>	
		(72,589)		(51,004)
<b>Interest receivable</b>		<u>5,354</u>		<u>480</u>
<b>Profit before deed of covenant</b>		81,357		39,691
<b>Deed of Covenant Formation expenses</b>		(81,319)		(39,621)
		-		(1,362)
<b>Profit/(Deficit) for the year</b>		<u>£38</u>		<u>£(1,292)</u>

Balance Sheet	1989		1988	
	£	£	£	£
<b>Fixed assets - Tangible assets</b>		400		424
<b>Current assets</b>				
Stocks	4,107		-	
Debtors	19,145		6,959	
Amount due from holding company	-		35,172	
Cash at bank and in hand	<u>47,000</u>			
		70,252		42,131
<b>Creditors - amounts due within one year</b>				
Bank overdraft	(15,298)		(29,095)	
Trade creditors	(4,953)		(2,689)	
Amount owed to holding company	(36,850)		( - )	
Other taxes and social security	(11,314)		(10,561)	
Accrued expenses	<u>(3,489)</u>		<u>(1,500)</u>	
		(71,904)		(43,845)
		<u>£(1,252)</u>		<u>£(1,290)</u>
<b>Represented by:</b>				
Called up share capital	2		2	
Profit and loss account - deficit	(1,254)		£(1,292)	
		<u>£(1,252)</u>		<u>£(1,290)</u>

## THE CONTEMPORARY ART SOCIETY

The Contemporary Art Society is a registered charity, founded in 1910 to promote the understanding, appreciation and collecting of contemporary art in Britain. One of the principal aims of the CAS is to acquire works by living artists for gift or loan to public collections.

Over the years the CAS has become increasingly influential in all aspects of contemporary art: we give works to public museums and art galleries, assist major corporations to build up their collections, sell direct to the public at our annual exhibition, the 'Market', and organise courses and events for our members.

By becoming a member of the CAS, you can participate in our activities and help us to achieve our aims. A lively, informed and wide-ranging interest in contemporary art adds greatly to local and national life. Please encourage it!

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.



**THE CONTEMPORARY ART SOCIETY**

**ANNUAL REPORT AND  
STATEMENT OF ACCOUNTS  
1989**

20 John Islip Street  
London SW1P 4LL  
071-821 5323