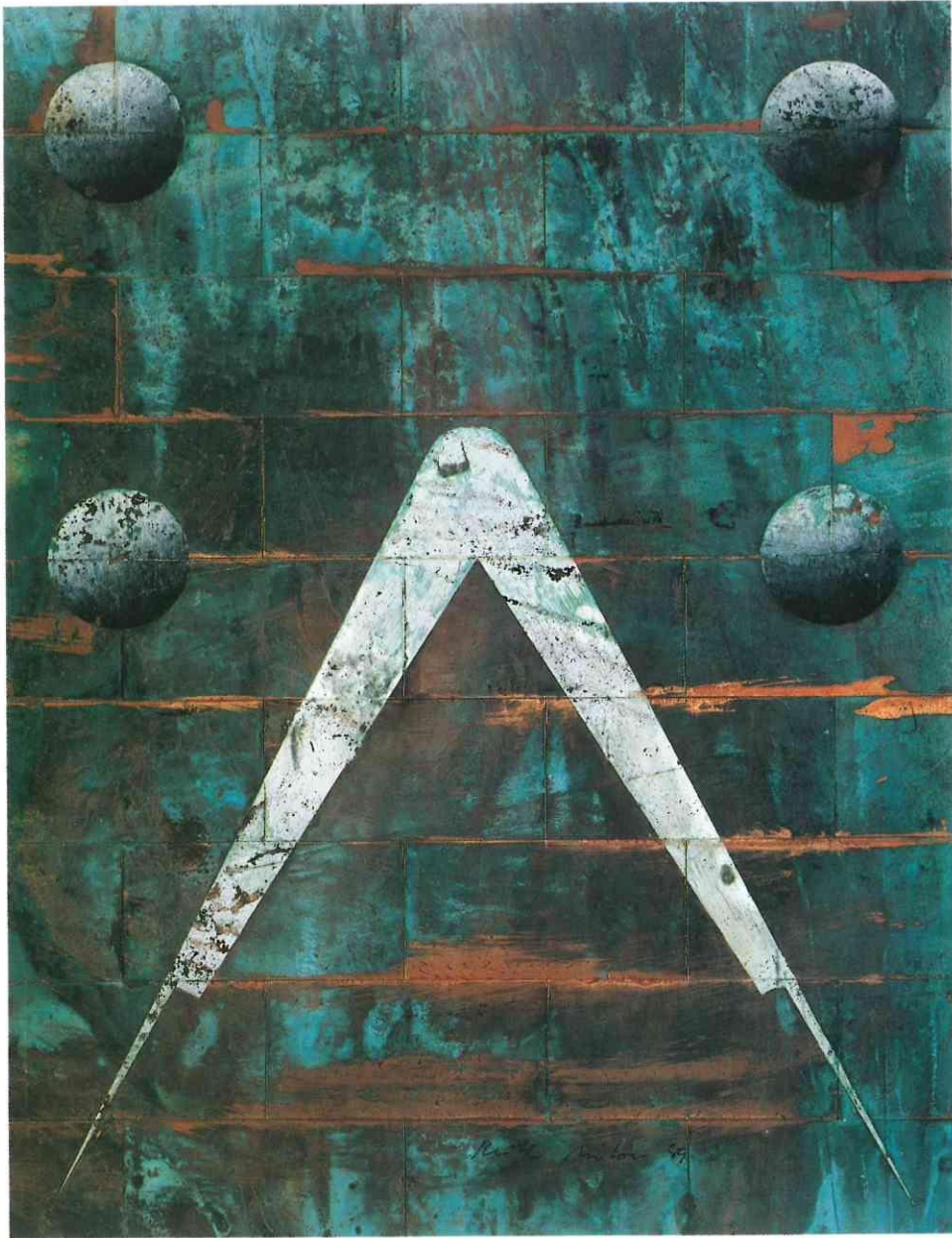


# Contemporary Art Society

Annual Report and  
Statement of Accounts  
1990



**THE CONTEMPORARY ART  
SOCIETY**

The Annual General Meeting of The Contemporary Art Society will be held on Thursday 4 July 1991 in the Clore Auditorium at the Tate Gallery, Millbank, London S.W.1, at 6.30pm

**AGENDA**

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December, 1990, 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 has been duly nominated: Mark Stephens. The retiring members are Philip Pollock and Stephen Tumim.

4. Any other business

By order of the committee

Petronilla Silver  
Company Secretary

1 May 1991

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

Cover:

Keith Milow  
Untitled 1989  
oil on copper 24 x 18 inches  
Collection Stanhope Properties plc.  
(purchased through Contemporary Art Society Projects Ltd.)

COMMITTEE REPORT FOR THE YEAR  
ENDED 31 DECEMBER, 1990

During the year Robert Cumming resigned, and Edward Lucie-Smith and Alan Roger retired from the committee. Cecily Lowenthal, Anthony Oppenheimer, Julian Treuherz, and Sarah Wilson 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, 1990 are set out in the financial statements on pages 23 to 28.

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.

ADRIAN WARD-JACKSON  
Chairman  
1 May 1991

PATRON	Her Majesty Queen Elizabeth The Queen Mother	
PRESIDENT	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	Adrian Ward-Jackson	Chairman (from July 1990)
	Jeremy Rees	Vice Chairman (from July 1990)
	Robin Woodhead	Honorary Treasurer
	Lady Vaizey	Honorary Secretary
	Robert Cumming	Chairman (until July 1990)
	Alan Roger	(until July 1990)
	Edward Lucie-Smith	(until July 1990)
	Stephen Tumim	(until July 1991)
	Philip Pollock	(until July 1991)
	Tom Bendhem	
	Sir Michael Culme-Seymour	
	Richard Morphet	
	Rupert Gavin	
	Penelope Govett	
	Christina Smith	
	John Keatley	
	Sebastian Walker	(until July 1991)
	Cecily Lowenthal	(from July 1990)
	Anthony Oppenheimer	(from July 1990)
	Julian Treuherz	(from July 1990)
	Sarah Wilson	(from July 1990)
	Mark Stephens	(from July 1991)
HONORARY SOLICITOR	Mark Stephens	
EXECUTIVE DIRECTOR	Petronilla Silver	
ORGANISING SECRETARY	Nicola Shane	
SPONSORSHIP AND MARKETING SECRETARY	Lucy Sicks Sonja Mes	
For CAS Projects	Tom Tempest-Radford	
CORPORATE BUYING DIRECTOR	Leah Byrne	
CORPORATE BUYING ASSISTANT		

1990 was a year of expansion for CAS in terms of funds available for museum purchasing and for staffing. Buyers were allocated an extra £10,000 and the grant from the Henry Moore Foundation was doubled. The purchases for the year and the buyers' reports are on pages 11 to 17. Towards the end of the year two new posts were created: Corporate Buying Director, and Marketing and Sponsorship Officer - both to raise public awareness of the CAS and attract additional income from new sources.

As mentioned in last year's Annual Report, and following the results of a detailed questionnaire sent to our member museums we intend to amend our distribution to museums and increase the value of each gift by presenting works of art to 50 museums. In addition we will be working with three museums to build up their collections using the example of the successful scheme run by CAS with the Harris Museum and Art Gallery in Preston since 1984. A three year plan outlining these initiatives recently won the Society an Incentive Funding Award from the Arts Council.

To coincide with the forthcoming CAS retrospective exhibition at the Hayward Gallery (3 December 1991 - 19 January 1992, touring to Bristol, Liverpool and Ayr) we are publishing a fascinating illustrated history of the CAS. Distinguished writers, including Richard Cork, Frances Spalding, Edward Lucie-Smith, and Marina Vaizey have each written a chapter covering a decade in the life of the CAS. Sir Alan Bowness' comprehensive introduction includes his personal memories of his time on the CAS Committee.

1990 saw the first of what is hoped will be a regular event for members: Dinner in the Gallery. In October sixty members and their guests were able to see new works by Jules Olitski at the recently extended Francis Graham-Dixon Gallery in Clerkenwell. We were delighted the artist was able to be present at this inaugural dinner. A full programme of the year's events is listed on page 9; particularly memorable were the visits to Jeremy Fry's private collection in Bath and Ivor Braka's in Norfolk. Unilever also kindly invited members to see their collection at their headquarters in Blackfriars - this event was very well attended. Also on view were their new acquisitions, most of them purchased with advice from the CAS.

ICI (another company who have used the Society to purchase works of art for their headquarters) were the hosts at a party in the Autumn for the members of the Association for Business Sponsorship of the Arts. This proved to be of great benefit to the Society in its drive for new corporate buying projects, and we are very grateful both to ICI and ABSA.

The Society is fortunate to have Her Majesty Queen Elizabeth The Queen Mother as Patron, and in June representatives from the Society took part in the parade to mark her 90th birthday.

Since the first Contemporary Art Society Market in 1984 sales have exceeded all expectations and in 1990 we were able to keep the same level of income as in 1989 - a remarkable achievement considering the present economic climate. We are delighted that the 1991 Market will once again be sponsored by Sainsbury's, and that Rees Martin Art Services will again be supporting us.

During the year Robert Cumming and Sebastian Walker resigned from the Committee. After two years of the Chairmanship of the Society Robert Cumming resigned owing to pressure of work. Retiring at this Annual General Meeting are Philip Pollock and Stephen Tumim both of whom have contributed greatly to the present healthy state of the Society. We are pleased to welcome Mark Stephens to the Committee: he also becomes our Honorary Solicitor following the retirement of Tony Paterson (after 14 years in office) to whom we offer our thanks and best wishes for the future.

Finally, thanks must go to those at John Islip Street who have worked so hard to achieve all this during the past year - Leah Byrne, Sonja Mes, Nicola Shane, Lucy Sicks, Petronilla Silver and Tom Tempest-Radford.

Adrian Ward-Jackson

## HONORARY TREASURER'S REPORT

I am pleased to report that 1990 was another successful financial year.

While undertaking considerable expansion and investment in our future, we were still able to increase our art buying to a record £180,600, versus £176,700 in the previous year.

Income from grants grew substantially from £51,000 in 1989 to £81,000 in 1990, while subscriptions, bequests and donations declined marginally from £102,000 in 1989 to £99,000 in 1990.

The income covenanted from Contemporary Art Society Projects as a result of our Art Market and corporate buying activity totalled £65,000 for the year. This is some £16,000 less than the prior year, in part due to the expenditure on establishing a dedicated corporate buying staff. This investment is already generating an increased number of corporate buying projects in the current year.

As with previous years, we have made a further contribution to our reserves, with a surplus of £2,000 in the year.

I am also pleased to announce that in response to the needs of our expanding activities, George Yates Mercer has joined us recently as accountant. In addition, we are most grateful for the support that Stan Richards has given us over the years as our book-keeper.

Rupert Gavin  
Acting Honorary Treasurer

## EVENTS IN 1990

February 20	Special evening openings at the Fabian Carlsson Gallery, Runkel-Hue-Williams, and The Scottish Gallery
March 2	Day trip to Bath. Visits to Artsite Gallery, Beaux Arts Gallery, Museum of Naive Art, and a private collection.
March 14	Evening at the Victoria and Albert Museum, by kind invitation of the V & A Club
April 4	Gallery walkaround in Portobello Road
May 12	Lunchtime viewing of the work of Ans Hey.
June 2	Day trip to Norfolk. Visits to the Sainsbury Centre at the University of East Anglia, and Ivor Braka's private collection.
June 14	Evening viewing at Unilever House, by kind permission of Unilever plc., of their recent acquisitions
July 9	Annual General Meeting at Christie's Education. Talks on contemporary art in Europe given by James Hall, Sean Rainbird, and Sarah Wilson
July 10	Cork Street Open Evening
August 31	Evening viewing of 'On Classic Ground' at the Tate Gallery
September 18	Evening viewing of 'A View of the New' at the Royal Over-Seas League
October 17	Dinner in the Gallery at the Francis Graham-Dixon Gallery, with preview of Jules Olitski recent paintings, and talk by the artist
October 30, 31	Evening parties at the 7th Contemporary Art Society Market, Smith's Galleries, Covent Garden
November 12	Private view of 'Monet in the Nineties: The Series Paintings' at the Royal Academy of Arts

December 1 Lunchtime viewing of 'Dark Side of the Moon' at the Benjamin Rhodes Gallery, with talk by the exhibition selector, Mary Rose Beaumont

Collecting on a Budget Course  
Evening sessions of different aspects of collecting

BUYER'S REPORTS 1990  
Richard Morphet

Like all CAS buyers I found the mandate personally to spend a budget for the enrichment of public collections at once a privilege, an enormous pleasure and a form of torture. There was so much I wanted to do that every decision was an act equally of satisfying commitment and of painful unintentional exclusion of other artists I positively wished also to represent.

The same mixture of regret with strong affirmation underlay my initial decision, which was to buy substantially within a single area, namely representational art of broadly traditional character. This decision was difficult in that I believe strongly in the need for museums to represent art of quality across its whole range, which includes abstract and 'vanguard' work no less than that of the kinds I have bought. But the decision was eased by the full-bloodedness of many recent CAS purchases in quite other areas than mine and by the value, as it seemed to me, of acting decisively in one area in order that it should make a collective impact in public collections. I felt it important to be able to increase awareness of the work of older and younger artists alike, and am glad that seven of the eleven artists I have represented are being bought by the CAS for the first time.

In different permutations a number of themes interlink the seventeen works I bought. Most of the works combine a sensuous use of materials with a spiritual sense. The latter is specific in some particular motifs (for example, three depict the infancy and one the death of Christ) but it is also inherent in many more which have no religious theme as such. Also important is the sense of transmission given by many of the works, not only through acts of observation and of memory but also through avowed impulses from past sources as varied as Donatello, Piero della Francesca, Piranesi, William Blake and Sigmund Freud.

Subject categories prominent within the group include the classical past and the Mediterranean world; architecture; the London scene (including an impassioned encounter in mid-air virtually over the CAS headquarters); portrait/figure subjects and metaphoric still life. Least conventional in terms of format or approach are the works by Flora Natapoff and Ray Smith. Using earth hues and a personal visual language of abrupt yet interwoven gesture, Natapoff deploys observations of the vitality of city life in ranks of frieze-like panoramas which are simultaneously realist and romantic in character. By contrast, Ray Smith, in the only uningratiating work in the group, gives us a human image derived from a drawing from observation made by several hands other than his own. Realistic and fantastic at the same time, it strikes an unusual note here but I was keen to include an example by an artist the personal distinctiveness of whose body of work is less widely appreciated, by virtue of its idiomatic variety, than it should be.

Most purchases for art museums and other collections are made in the context of works already acquired - in order to extend the scope or 'fill gaps' in an existing collection.

The CAS purchases for member galleries are made without any knowledge as to where a particular work will eventually reside and without any idea to the context in which the work will be seen by the public at large.

In some ways, this gives the CAS purchasers the luxury to indulge their personal enthusiasms - something that underlies many of the most exciting collections of art. However, the CAS purchasers have to temper this with the need for a full awareness that each of the works will have to stand up to exposure in, as then, unknown museum context.

I intentionally started my year of purchasing by trying to put aside the temptation to create a 'coherent collection' of ten or twelve works, but rather to seek out individual works (or small groups of works) that I would like to see in a chance visit to any art museum, wherever it might be.

Inevitably (and properly) personal bias informs individual choice and it is not difficult to arrive at several (unpremeditated) 'groupings', of some sort, of the works that I have selected.

A rich and sensual exploration of material inform the 'charred sunlight' driftwood relief by Roger Ackling - a work which might (in other circumstances) be from another culture and another continent. The two collage drawings by Alan Green and the 'grey' untitled painting by Edwina Leapman may, to some people, seem monochromatic and all to do with surface. Others will find in them underlying depths, while the richness and celebration of colour in 'Pulse' by Yuko Shiraishi will add a further dimension for many people.

All these works offer and invite contemplation - leading to a deep satisfaction and reward to those who approach them without the handicap of rigid preconceptions.

'House with Black and Brown Hill' by the late Peter Kinley (whose work I have long admired), 'Landscape' by Felim Egan (whose work was previously unknown to me) and the richly endowed 'Tantamount' by Maria Chevska share many of the same qualities, while also employing figurative imagery.

The purchase of David Leapman's 'Treeman' is, to me, something else altogether - a different kind of mystery and invitation to explore. A sense of mystery certainly informs the

detail and 'apparently' very literal large pen and wash work 'Walled Around by Others Vociferations' by Deanna Petherbridge. A spiritual imprisonment of women by men, a ritual cleansing, an acceptance of roles ... ?

For whatever reasons, photography appears to be very under represented in public displays of art museum collections. With this in mind, I decided to devote part of the funds at my disposal to the acquisition of several small groups of works by photographers who are, in very contrasted ways, working in the medium in other than a 'reportage' approach.

The very different works of Keith Arnatt, Susanna Heron (formerly a jeweller and now a sculptor) and the rich 'monochromatic' works by Mari Mahr seem to be of a very different range of concerns from the 'inventions' of Ron O'Donnell and the 'fantasies' of Bernard Faucon or the (to me, new) work of Janusz Olszewski, but all are informed by what many people would term a 'painterly eye'.

Acquiring these works on behalf of the CAS has involved a great deal of searching, looking and thought but I have been richly rewarded by the pleasure that they have already given me. I hope that the sense of discovery and pleasure will subsequently be shared by many other people in the future - and that it will fuel their enthusiasm to see more.

#### CRAFT PURCHASES John Keatley

There have been two great surges of creativity in the applied arts in this country since 1900. The first was in the 1920s and 1930s and the second was in the 1970s and 1980s. The first was killed off by the Second World War. It is not known what will end the second but the peak may have been reached.

The CAS started buying decorative art in the 1930s and stopped in the mid 1940s. Buying re-started in the 1980s and has continued since. Approximately 350 items have been acquired and most crafts have been represented. In the first period purchases included most of the names associated with the studio pottery revival: Bernard Leach (with 16 purchases), Hamada (15), Cardew (13), Pleydell-Bouverie (11), Staite Murray (11). But the most popular was Charles Vyse who was bought no less than 33 times. Vyse, whose reputation suffered an eclipse after disparagement by Bernard Leach, is beginning to emerge again as one of the most interesting, and certainly the most versatile of the potters practising between the Wars.

The current renaissance in the Crafts may well be looked back upon as a Golden Age with work of outstanding quality being produced in practically every field. It is therefore to be



regretted that the CAS permitted a 30 year interregnum. No pot by Hans Coper was purchased, and only two by Lucie Rie. Yet such pots could be bought, even as late as 1980, for under £100. (A good Hans Coper today fetches about £10,000).

I have bought twenty two items at a total cost of about £6,500. Prices have ranged from £120 to £850. Of the Craftsmen whose work I have acquired ten are new to the list: David Kindersley, Robin Welch, David Peace, Colin Pearson, Deirdre Burnett, Martin Smith, Bernard Rooke, Malcolm Pepper, Rupert Spira and Nicholas Homoky. Of those who have been bought before I have added pieces by Richard Batterham, Annette Meech, Sutton Taylor, Janet Leach and Rupert Williamson.

My thanks are due to Bonhams for contributing substantially to my purchasing power and to the dealers (Sheila Harrison, Anita Besson, J.K Hill, and Paul Rice) and Craftsmen who have made it all simple and agreeable.

#### PURCHASES FOR THE YEAR 1990

##### Buyer Richard Morphet

Jeffrey Camp  
Dennis Creffield

Anthony Eyton

Joy Girvin

Francis Hoyland  
John Lessore  
Leonard McComb  
Stephen McKenna  
Flora Natapoff

Ray Smith  
Susan Wilson

##### Buyer: Jeremy Rees

Roger Ackling  
Keith Arnatt

Maria Chevaska  
Felim Egan  
Bernard Faucon

Alan Green

Susanna Heron

Peter Kinley  
David Leapman  
Edwina Leapman

Millbank 1989 oil on canvas  
Madonna and Child 1988 charcoal on paper  
Madonna and Child 1989 charcoal on paper  
Westminster Abbey The North Porch 1989 charcoal on paper  
Bourges Cathedral: Interior 1990 charcoal on paper  
Chrissy Seated 1990 pastel  
Seated Nude 1990 pastel  
Chiostero, Museo Romano 1990 charcoal and pastel on paper  
Frammenti di un Tempo Passato, Villa Adriana 1990 chalk and pastel on paper  
Luce Piena, Giardino Borghese 1990 chalk and pastel on paper  
Requiem 1988 oil on canvas  
Portrait of Helen Lessore 1989 oil on canvas  
Pears and Oranges, Cyprus 1987 oil on canvas  
Homage a Piranesi 1990 oil on canvas  
My Houses are Thoughts; My Inhabitants Affections 1990 acrylic on rag paper  
Secondary Revision 1989 charcoal pencil and acrylic on canvas  
On the Gothic Line 1990 oil on canvas

Norfolk May 1989 charred sunlight on wood  
Miss Grace's Lane 1986/7 photograph  
Mattress 1987 photograph  
Tantamount 1990 oil and encaustic on linen  
Landscape 1988 mixed media and acrylic on canvas  
7th Chambre d'Amour 1985 photograph ed.40  
8th Chambre d'Amour 1985 photograph ed.40  
14th Chambre d'Amour 1985 photograph ed.40  
20th Chambre d'Amour 1985 photograph ed.40  
Drawing No.303 1990 mixed media and collage on paper  
Drawing No.306 1990 mixed media and collage on paper  
Room 1990 Cibachrome print ed.10  
Roof 1989 Cibachrome print ed.10  
Vault 1989 Cibachrome print ed.10  
Well 1989 Cibachrome print ed.10  
House with Black and Brown Hill 1981 oil on canvas  
Treeman 1987 acrylic on canvas  
Untitled 1989 acrylic on canvas



Mari Mahr From the series 'On the Second Day in China': Like the Boy in the Chinese Story 1989 photograph  
 She had a dream 1989 photograph  
 He had a dream 1989 photograph.  
 Ron O'Donnell Rare Birds and Soft Leopards 1989 photograph ed.10  
 Janusz Olszewski Landscape from the end of the 20th Century - Wounded 1990 photograph ed.6  
 Deanna Petherbridge Walled Around by Others Vociferations 1989 ink and wash on paper  
 Yuko Shiraishi Passage 2 1990 oil on canvas

**CRAFT PURCHASES**  
 Buyer John Keatley

Richard Batterham 2 lidded pots c.1980-84 stoneware  
 Deirdre Burnett Bowl c.1975 porcelain bowl with bronzed rim  
 Nicholas Homoky Teapot 1990 porcelain  
 David Kindersley Flourished alphabet 1990 slate  
 Janet Leach Jar c.1970 stoneware  
 Carol McNicoll Vase 1989 slip cast earthenware  
 Planter 1989 slip cast earthenware  
 Annette Meech Pink and blue scratched bowl 1990 glass  
 David Peace Bowl 1983 engraved glass  
 Goblet 1982 engraved glass  
 Colin Pearson Jug with scroll handle 1990 copper manganese  
 Jug with scroll handle 1990 buff glaze  
 Malcolm Pepper Vase c.1978 stoneware, hakeme with iron decoration  
 Bernard Rooke Vase c.1973/4 stoneware  
 Martin Smith Cup and saucer c.1983-85 earthenware  
 Rupert Spira Large plate 1990 stoneware, Zircon glaze with bird drawing in iron and cobalt  
 Sutton Taylor Bowl 1990 earthenware with lustreware glaze  
 Bowl 1990 earthenware with lustreware glaze  
 Robin Welch Pot 1990 decorated stoneware  
 Christopher Williams Blue/brown Melon 1990 glass  
 Rupert Williamson Free Form Table 1990 English Cherry Wood and ripple Sycamore

**HENRY MOORE FOUNDATION**

Antony Gormley Earth Above Ground 1986-87 lead, fibreglass, plaster, air  
 Anish Kapoor Void Stone 1990 limestone and pigment

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

Denzil Forrester Dub Scratchers 1990 oil on canvas  
 Study for Dub Scratchers 1990 compressed charcoal, pencil and pastel on paper  
 Christopher Le Brun Untitled (Grove) 1986-87 oil on canvas

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

Dennis Creffield Rouen Cathedral - West Front 1990 charcoal on paper

**LOANS MADE DURING 1990**

Andrzej Jackowski Bride/Hatching Ground 1987 oil on canvas to Andrzej Jackowski at Castlefield Gallery, Manchester; Maclaurin Gallery, Ayr  
 Joanna Kirk Cardinals 1989 pastel on paper (4) to The British Art Show 1990 at McLellan Galleries, Glasgow; City Art Gallery, Leeds; Hayward Gallery, London

**TO THE MINISTER FOR THE ARTS, OFFICE OF ARTS AND LIBRARIES**

Richard Gilbert Departure 1987 pastel on paper

**TO UNILEVER PLC.**

Howard Hodgkin David's Pool 1985 softground etching and aquatint with handcolouring  
 Monsoon 1988 lithograph with hand colouring  
 Lucy Jones Southbank, Summer 1988 oil on canvas  
 Leonard McComb Pears and Oranges, Cyprus 1987 oil on canvas

SUBSCRIPTIONS AND DONATIONS FOR  
THE YEAR ENDING 31 DECEMBER  
1990

From Public Art Galleries

	£
Aberdeen Art Gallery & Museums	170
Aberdeen: Friends of the Museums	80
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
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	250
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
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
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
Leeds University Art Collection	450
Leicestershire Museums, Art Galleries & Records Service	230
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
Rutherston Collection	200
Manchester University: Whitworth Art Gallery	250
Manchester University: Friends of the Whitworth Art Gallery	60
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
Peterhead Arbuthnot 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
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
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

## FROM CORPORATE PATRON

	£
Oppenheimer Charitable Trust	1,000

## FROM CORPORATE MEMBERS

Euromonitor	750
Arthur Andersen & Co.	500
Baring Foundation	500
B.P.	500
Charter Consolidated	500
The Economist Newspaper Ltd.	500
Granada Group plc.	500
Hennig	500
Hoare Govett Ltd.	500
I.C.I. plc.	500
Minorco Services	500
W. Nagel	500
Ocean Transport & Trading plc.	500
Robert Fleming Holdings Ltd.	500
J. Sainsbury plc.	500
TSB Group plc.	500
Unilever plc.	500

## FROM ART DEALERS

Browse and Darby	500
Hazlitt Gooden & Fox	250
The Montpelier Studio	250
Benjamin Rhodes Gallery	200
The Fine Art Society	200
Petersburg Press	200
Connaught Brown	150
Anderson O'Day	100
Anthony D'Offay	100
Berkeley Square Gallery	100
Courcoux & Courcoux Contemporary Art	100
Crane Kalman Gallery	100
Frith Street Gallery	100
Gallery 10	100
Lisson Gallery	100
Pratt Contemporary Art	100
Redfern Gallery	100
Runkel-Hue-Williams	100
Sue Williams Gallery	100
Thackeray Gallery	100
Todd Gallery	100
Vanessa Devereux Gallery	100
Waddington Galleries Ltd	100
Wildenstein & Co.	100

	£
Anonymous	10,000
The New Moorgate Trust Fund	5,000
Tom Bendhem Esq	1,600
The Rayne Foundation	1,000
Triangle Trust (1949) Fund	1,000
James Kirkman Esq	500
John S. Cohen Foundation	500
MoMart	500
Wing Commander H.M. Sinclair & Mrs H.M. Sinclair 1964 Charitable Trust	500
Wyseiot Charitable Trust	400
Global Asset Management UK Ltd	375
Coutts Charitable Trust	250
Pollock VTS Trust	250
Carnwath Trust	200
Colin Clark Esq.	200
Mrs Pamela Sheridan's Charitable Settlement	150
Alper Charitable Trust	100
Nancy Balfour Charitable Trust	100
The Marquess of Douro	100
Edenhouse Trust	100
Lady Gibberd	100
Meyer Charitable Trust	100
Robert and Lisa Sainsbury Charitable Trust	100
Walker Books	100
Anna Achilli	60
Anonymous	50
Sir Alan and Lady Bowness	50
Sir Michael Culme-Seymour	50
Le Chat Noir	50
Catherine Colley	50
P.D.C. Trust	50
Mr Timothy Sainsbury, MP, and Mrs Sainsbury	50
Mr and Mrs P. Simor	50
Paul Thornton Esq.	50

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

We have audited the financial statements on pages 23 to 28 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 1990 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 1991

**THE CONTEMPORARY ART SOCIETY**  
(A company limited by guarantee  
and not having a share capital)  
**BALANCE SHEET**  
**31 DECEMBER 1990**

	NOTES	1990	1989
		£	£
<b>Fixed Assets</b>			
Investments			
Subsidiary Company	10	2	2
Other	2	<u>44,601</u>	<u>41,731</u>
		44,603	41,733
<b>Current Assets</b>			
Debtors	3	84,799	93,067
Cash at bank and in hand		<u>120,884</u>	<u>63,629</u>
		<u>205,683</u>	<u>156,696</u>
<b>Current Liabilities</b>			
Creditors falling due within one year	4	<u>87,602</u>	<u>37,858</u>
<b>Net Current Assets</b>		<u>118,081</u>	<u>118,838</u>
		<u>£162,684</u>	<u>£160,571</u>
<b>Accumulated Fund</b>			
Balance at 1 January 1990		160,571	131,634
Surplus per Income and Expenditure Account		<u>2,113</u>	<u>28,937</u>
		<u>£162,684</u>	<u>£160,571</u>

Approved by the Committee on 8 May 1991 and signed on its behalf by

Adrian Ward-Jackson )  
Rupert Gavin ) Members of the Committee

THE CONTEMPORARY ART SOCIETY  
INCOME AND EXPENDITURE ACCOUNT  
for the year ended  
31 DECEMBER 1990

	NOTES	£	1990 £	£	1989 £
<b>Income</b>					
Subscriptions and donations from members	5	61,987		59,915	
Income tax recoverable on deeds of covenant		<u>2,752</u>		<u>2,571</u>	
			64,739		62,486
Bequests and donations			34,300		40,071
Grants	6		81,125		51,497
Covenanted income from subsidiary company			65,101		81,319
Income from listed investments (gross)			4,333		3,856
Other interest receivable			10,980		5,347
Net income from Events and Courses for members	7		2,574		2,541
Surplus from other activities			-		6
			<u>263,152</u>		<u>247,123</u>
<b>Less:</b>					
Administration expenses	8	74,505		44,403	
Auditors' remuneration		<u>2,500</u>		<u>2,500</u>	
			<u>77,005</u>		<u>46,903</u>
			186,147		200,220
<b>Add:</b>					
1989 Grants allocated to purchases made in 1990			<u>20,858</u>		<u>26,282</u>
			207,005		226,502
<b>Less:</b>					
Grants allocated to purchases to be made in 1991			<u>24,259</u>		<u>20,858</u>
			182,746		205,644
<b>Less:</b>					
Pictures, sculptures and crafts purchased			<u>180,633</u>		<u>176,707</u>
<b>Surplus for the year</b>			<u>£2,113</u>		<u>£28,937</u>

THE CONTEMPORARY ART SOCIETY  
STATEMENT OF SOURCE AND  
APPLICATION OF FUNDS  
for the year ended  
31 DECEMBER 1990

	1990 £	1989 £
<b>Source of Funds</b>		
Surplus for the year	2,113	28,937
Adjustment for item not involving the movement of funds:		
Loss on disposal of fixed asset investment	(282)	69
<b>Funds generated from operations</b>	1,831	29,006
<b>Funds from other sources:</b>		
Proceeds on disposal of fixed asset investments	<u>17,358</u>	<u>4,677</u>
	19,189	33,683
<b>Application of Funds</b>		
Purchase of fixed asset investment	(19,946)	(14,625)
	<u>£ (757)</u>	<u>£19,058</u>
<b>Movements in Working Capital</b>		
(Decrease)/Increase in debtors	(8,268)	63,215
(Increase)/Decrease in creditors	(49,744)	31,881
	(58,012)	95,096
Movement in net liquid funds		
Increase/(Decrease) in bank and cash balances	<u>57,255</u>	<u>(76,038)</u>
	<u>£ (757)</u>	<u>£19,058</u>

**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**

	1990		1989	
	Cost	Market Value	Cost	Market Value
Listed investments	<u>£44,601</u>	<u>£44,462</u>	<u>£41,731</u>	<u>£41,588</u>

**3 Debtors**

	£	£	£	£
Due within one year				
Subscriptions		15,581		5,558
Taxation recoverable		32,132		39,061
Other debtors		9,735		4,098
Pre-payments and accrued income		3,237		7,500
Amount due from subsidiary company		<u>24,114</u>		<u>36,850</u>
		<u>£84,799</u>		<u>£93,067</u>

**4 Creditors falling due within one year**

Deferred income	9,000	5,000
Creditors	53,428	11,093
Social Security costs	915	907
Grants received allocated to purchases made in 1991	<u>24,259</u>	<u>20,858</u>
	<u>£87,602</u>	<u>£37,858</u>

**5 Subscriptions and donations from members**

Individuals	18,265	18,532
Public Art Galleries	23,327	25,283
Corporate Bodies	14,625	14,250
Dealers, etc.	<u>5,770</u>	<u>1,850</u>
	<u>£61,987</u>	<u>£59,915</u>

**6 Grants**

Scottish Arts Council	-	3,500
Henry Moore Foundation	40,000	20,000
Crafts Council	5,000	4,000
<b>Harris Museum Preston purchase scheme</b>		
Arts Council of Great Britain	5,000	9,997
Preston Borough Council	<u>31,125</u>	<u>14,000</u>
	<u>£81,125</u>	<u>£51,497</u>

	1990		1989	
	£	£	£	£
<b>7 Net income from events and courses for members</b>				
Sale of tickets for visits and parties		10,917		11,013
Commissions on foreign travel		-		229
		10,917		11,242
Costs and expenses relating thereto		<u>8,343</u>		<u>8,701</u>
		<u>£ 2,574</u>		<u>£ 2,541</u>
<b>8 Administration expenses</b>				
Salaries		35,240		17,428
Employer's National Insurance costs		3,028		1,253
Accountancy charges		2,260		2,547
Printing, stationery, postage and telephone		13,294		5,822
Cost of Annual Report		3,786		3,087
Irrecoverable VAT		2,005		1,817
Miscellaneous		12,044		6,522
Office move and redecoration costs		1,303		1,254
Office furniture and machinery		1,071		3,900
Hire of office machinery		756		704
(Profit)/Loss on disposal of fixed asset investment		<u>(282)</u>		<u>69</u>
		<u>£74,505</u>		<u>£44,403</u>

During the year the Society employed three persons on average (1989 - 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 1990 and the financial position at that date is set out below.

THE CONTEMPORARY ART SOCIETY  
 NOTES TO THE FINANCIAL STATEMENTS  
 for the year ended  
 31 DECEMBER 1990  
 (CONTINUED)

Profit and Loss Account	1990	1989
	£	£
<b>Turnover</b>		
Fees receivable	115,234	124,842
Donations received	<u>22,500</u>	<u>23,750</u>
	137,734	148,592
<b>Administration costs</b>		
Salaries	30,162	36,539
Employer's National Insurance costs	2,891	1,289
Audit and accountancy charges	3,000	2,989
Printing, stationery, postage and telephone	3,360	3,449
Advertising	819	51
Exhibition expenses	34,612	25,517
Packing, transport and travel	855	1,096
Miscellaneous	3,016	1,609
Depreciation - fixtures and fittings	<u>749</u>	<u>50</u>
	(79,464)	(72,589)
<b>Interest receivable</b>	<u>7,078</u>	<u>5,354</u>
<b>Profit before deed of covenant</b>	65,348	81,357
<b>Deed of Covenant</b>	<u>(65,101)</u>	<u>(81,319)</u>
<b>Profit for the year</b>	247	38
Deficit brought forward	<u>(1,254)</u>	<u>(1,292)</u>
Accumulated deficit	<u>£(1,007)</u>	<u>£(1,254)</u>
<b>Balance Sheet</b>		
<b>Fixed assets - Tangible assets</b>	3,345	400
<b>Current assets</b>		
Stocks	5,591	4,107
Debtors	26,617	19,145
Taxation recoverable	6,225	-
Prepayments	1,511	-
Cash at bank and in hand	<u>33,996</u>	<u>47,000</u>
	73,940	70,252
<b>Creditors - amounts due within one year</b>		
Bank overdraft	(32,418)	(15,298)
Trade creditors	(3,657)	(4,953)
Amount owed to holding company	(24,114)	(36,850)
Other taxes and social security	(10,354)	(11,314)
Accrued expenses	<u>(7,747)</u>	<u>(3,489)</u>
	(78,290)	(71,904)
	<u>£(1,005)</u>	<u>£(1,252)</u>
<b>Represented by</b>		
Called up share capital	2	2
Profit and loss account - deficit	<u>£(1,007)</u>	<u>£(1,254)</u>
	<u>£(1,005)</u>	<u>£(1,252)</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  
1990**

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