Contemporary Art Society

Annual Report and
Statement of Accounts
1991

THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of The Contemporary Art Society will be held on Tuesday 7 July 1992 at the Clore Auditorium, 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, 1991, 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: David Gordon and Jenny Winkworth. The retiring members are Tom Bendhem and Sir Michael Culme-Seymour.

4. Any other business

By order of the committee

Petronilla Silver
Company Secretary

1 May 1992

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

Cover:

Visit by Her Majesty Queen Elizabeth The Queen Mother to The Contemporary Art Society: 80 Years of Collecting at the Hayward Gallery, South Bank, London.

Photograph: Tom Lee

Arts Council Funded

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	David Gordon	Chairman (from October 1991)
	Adrian Ward-Jackson CBE	Chairman (until August 1991)
	Jeremy Rees	Vice Chairman
	Rupert Gavin	Honorary Treasurer
	Lady Vaizey	Honorary Secretary
	Stephen Tumim	(until July 1991)
	Philip Pollock	(until July 1991)
	Tom Bendhem	(until July 1992)
	Sir Michael Culme-Seymour	(until July 1992)
	Robin Woodhead	
	Richard Morphet	
	Penelope Govett	
	Christina Smith	
	John Keatley	
	Sebastian Walker	(until January 1991)
	Cecily Lowenthal	
	Anthony Oppenheimer	
	Julian Treuherz	
	Sarah Wilson	
	Mark Stephens	(from July 1991)
	Jenny Winkworth	(from July 1992)
Honorary Solicitor	Mark Stephens	
Director	Petronilla Silver	
Corporate Buying Assistant	Leah Byrne	
Secretary	Julia Risness	
Organising Secretary	Nicola Shane	
Sponsorship and Marketing Officer	Lucy Sicks	
Corporate Buying Director	Tom Tempest-Radford	(until March 1992)
Accountant (Part time)	George Yates-Mercer	

Committee Report for the year ended 31 December, 1991

During the year the Chairman, Adrian Ward-Jackson, died. Sebastian Walker resigned, and Philip Pollock and Stephen Tumim retired from the committee. David Gordon became Chairman, and Rupert Gavin Honorary Treasurer. David Gordon was co-opted, and Mark Stephens 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, 1991 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.

DAVID GORDON
Chairman
1 May 1992

Chairman's Report

The Chairman's report must begin on a sad note; I became Chairman last Autumn following the untimely death of Adrian Ward-Jackson, who began the necessary expansion of the Society's resources. The Society has presented a work by Richard Long, Untitled 1991 Mississippi mud on paper to the Tate Gallery in his memory. The work was purchased from Anthony d'Offay Gallery.

By sad coincidence Mr d'Offay presented a large pottery work by Andrew Lord to the Society in memory of my late brother Max Gordon, a collector and the architect of the Anthony d'Offay and Annely Juda Galleries and for the Saatchi Collection. He had been a buyer for the Society in 1974.

1991 was an important year in the Society's history. A major retrospective of the Society's purchases was opened at the Hayward Gallery by the (then) Minister for the Arts, Mr Timothy Renton. It was subsequently visited by our patron, Her Majesty Queen Elizabeth, The Queen Mother. The exhibition, which was magnificently arranged by Joanna Drew of the South Bank Centre, was a major critical success. The quality of the works chosen over the years by our buyers is a tribute to our unique approach to the selection of contemporary art; and the wide dispersion of such works of quality to public galleries and museums illustrated the importance of the Society's role. The exhibition is now touring the country.

A book on the history of the Society - British Contemporary Art 1910-1990 Eighty years of Collecting by The Contemporary Art Society - was published by the Herbert Press to coincide with the exhibition. It takes an honest and thorough look at the Society's work generation by generation. Richard Cork, Frances Spalding, Marina Vaizey and Edward Lucie-Smith are among the distinguished contributors, with an introduction by Sir Alan Bowness. We are grateful to Rank Xerox UK which generously underwrote the costs of the book and sponsored the opening party for the exhibition.

The annual Art Market, sponsored by Sainsbury's, and held at Smith's Galleries in Covent Garden from 29 October - 2 November 1991 has become an important fixture in the art-lover's calender. The Market proved fairly resilient in the face of the recessionary forces that have swept away several commercial art galleries. Around 4,000 people came to the Market, and we sold 577 works. Besides Sainsbury's, we would like to thank others who gave us services free such as Rees Martin, the art movers, and Derek Birdsall, Pep Sala and Martin Lee at Omnific Studios for their leaflet designs.

The Annual Contemporary Art Society Lecture was given this year by Nicholas Serota, Director of the Tate Gallery. Mr Serota

urged the Society to use its unique position as an independent arts body to campaign in defence of contemporary art - a battle that has to be fought over and over again. We have taken this advice to heart but will enter the public lists sparingly.

The Society needs to raise its public profile and its resources. Your Committee has now adopted a formal statement of the Society's role - to encourage the collecting of contemporary art by art museums, companies and individuals (the statement in full is on Page 29).

Our work for art museums is tremendously important. We need to raise more money so as to remain in a position to buy works of museum quality. We are seeking to appoint a Museums Officer so as to be able to work more closely with them. We are starting a scheme under which each member of the Committee is deputed to visit a group of the 50 museum members regularly. Many regional museums are in a rather depressed state after years of municipal cutbacks, and we feel that we can help to raise their spirits and their sights.

We have announced the three museums with whom we will be working to build coherent collections -The Towner Art Gallery Eastbourne, The Ferens Art Gallery Hull, and Wolverhampton Art Gallery. This Collection Scheme is modelled on the successful collaboration with the Harris Museum and Art Gallery in Preston. We won Incentive Funding from the Arts Council, and have been given a generous grant by the Baring Foundation.

Our work for companies is also important both because bringing art to the workplace is good in itself and because we can earn fees. We have been working on a large scheme for Pearl Assurance's new offices in Peterborough, and have also worked for Stanhope, Unilever, Minorco, and Sundridge Park.

The Society's relationship with its individual members needs to be defined, and a questionnaire is about to be sent out to discover why people become members and what they expect from the Society. In line with our strategy, we intend to focus membership benefits on activities relating to the encouragment of collecting. We believe that our members join not only for the benefits but as a statement of support for contemporary art, and we feel that they would be willing to accept an increase in the level of subscription if this enables us to give greater support to museums and to artists. We will accordingly be increasing the subscription rate to £30 a year, but with a lower tier of £15 for those of our members who are unable to manage what is admittedly a steep increase.