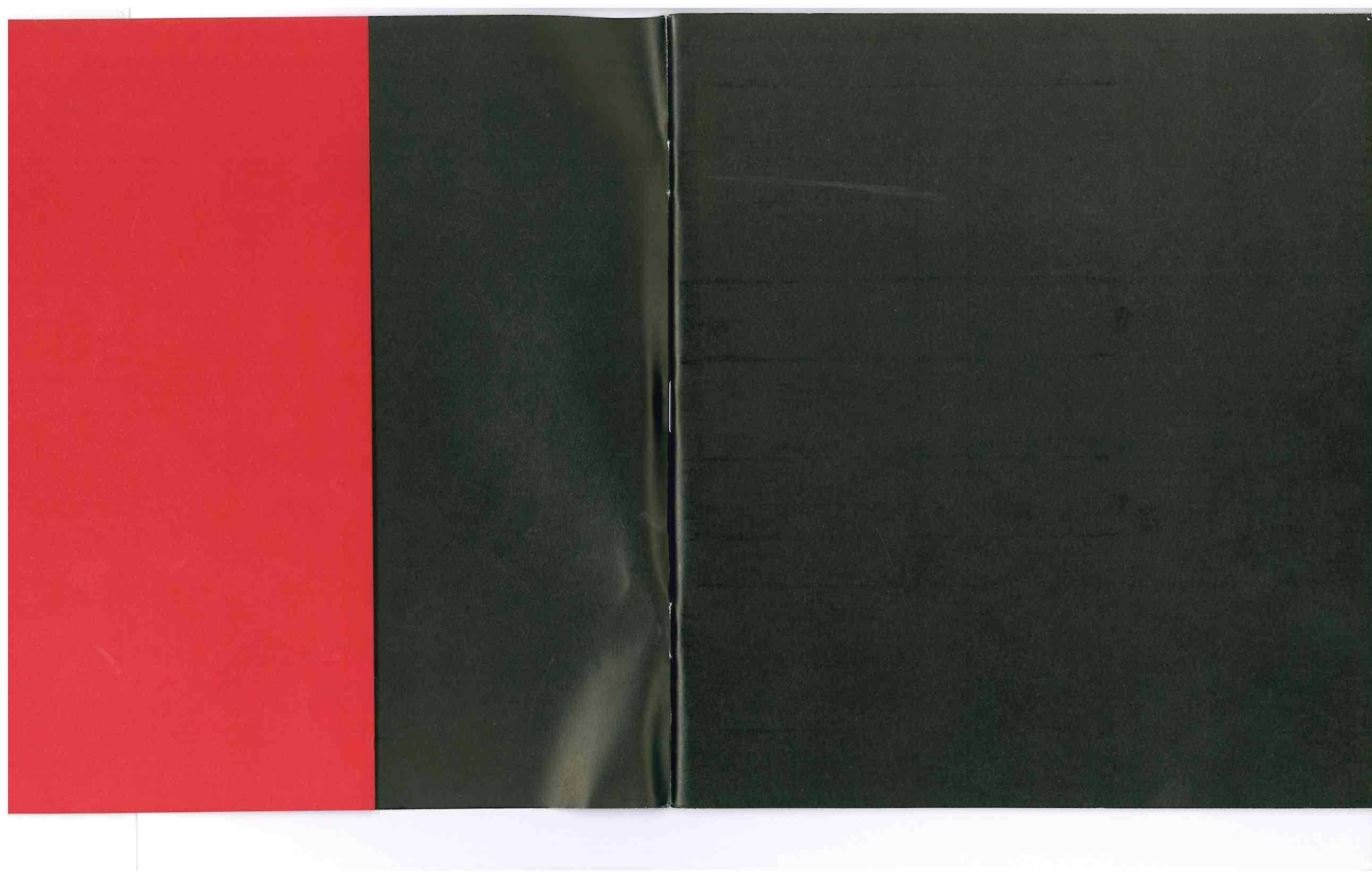


The Contemporary Art Society 1993



THE CONTEMPORARY ART SOCIETY

The Annual General Meeting of the Contemporary Art Society will be held on Wednesday 7 September, 1994 at ITN, 200 Gray's Inn Road, London WC1X 8XZ, at 6.30pm.

Agenda

1. To receive and adopt the report of the committee and the accounts for the year ended 31 December 1993, together with the auditors' report.
2. To reappoint Neville Russell as auditors of the Society in accordance with section 384 (1) of the Companies Act 1985 and to authorise the committee to determine their remuneration for the coming year.
3. To elect to the committee Robert Hopper and Jim Moyes who have been duly nominated. The retiring members are Penelope Govett and Christina Smith. In addition Marina Vaizey and Julian Treuherz have tendered their resignation.
4. Any other business.

By order of the committee

GEORGE YATES-MERCER
Company Secretary

15 August 1994

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

The Contemporary Art Society

Annual Report & Accounts 1993

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 KG

Pauline Vogelpoel MBE

COMMITTEE MEMBERS

David Gordon *Chairman*

Jeremy Rees *Vice Chairman*

Rupert Gavin *Honorary Treasurer*

The Lady Vaizey *Honorary Secretary*

Penelope Govett

Christina Smith

John Keatley

Cecily Lowenthal

Anthony Oppenheimer

Julian Treuherz

Sarah Wilson

Mark Stephens *Honorary Solicitor*

Jenny Winkworth

Richard Cork

Edward Lee

Sean Rainbird

Hezlett Colgan

DIRECTOR

Gill Hedley

STAFF

Leah Byrne and Edmund Hubbard *Project Managers*

Mary Doyle *Museum Liaison*

George Yates-Mercer *FCA Accountant & Company Secretary*

Julia Risness *Administrator until 24.6.94*

Sara Grant Thorold *Administrator from 27.6.94*

I · REPORT OF THE COMMITTEE

The Committee present their report and the financial statements for the year ended 31 December 1993.

STATEMENT OF COMMITTEE'S RESPONSIBILITIES

Company law requires the committee to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period. In preparing those financial statements the committee are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Committee are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

REVIEW OF THE BUSINESS

The principal activity 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.

RESULTS

The results of the Society for the year ended 31 December 1993 are set out in the financial statements on pages 23 to 30.

FIXED ASSETS

Details of changes in fixed assets are given in note 2 to the financial statements.

COMMITTEE MEMBERS

The Committee set out listed here have held office during the whole of the period from 1 January 1993 to the date of this report unless otherwise stated.

David Gordon *Chairman*; Jeremy Rees *Vice Chairman*; Rupert Gavin *Honorary Treasurer*; The Lady Vaizey *Honorary Secretary*; Robin Woodhead *retired 6 July 1993*; Penelope Govett; Christina Smith; John Keatley; Cecily Lowenthal; Anthony Oppenheimer; Julian Treuherz; Sarah Wilson; Mark Stephens *Honorary Solicitor*; Jenny Winkworth; Richard Cork *appointed 6 July 1993*; Edward Lee *appointed 6 July 1993*; Sean Rainbird *appointed 6 July 1993*; Hezlett Colgan *appointed 8 July 1994*.

AUDITORS

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

28 July 1994

II · CHAIRMAN'S REPORT

What is the Contemporary Art Society for? If it did not exist, would it now be invented? How should it best be organised to carry out its objectives? Does it have the money needed to carry these out?

These are the fundamental questions to which Gill Hedley, the new director, the committee, and I have been giving attention. Just existing as a small do-gooding charity is no longer enough in the competition for money, time and attention.

We have got some of the answers. The CAS gives works of contemporary art and craft to public collections, particularly in the regions, where most museums and galleries are underfunded. If the CAS did not do this, fewer works by living artists would be on view for the general public and fewer artists would get exposure (and remuneration).

Gill has been developing links with member museums throughout Britain. Members of the committee have visited many of them. She is bringing the Collection Scheme (Eastbourne, Hull and Wolverhampton) to fruition. In order to put our relationships on to a professional footing, Mary Doyle, previously with the British Council and the South Bank Centre, has joined the CAS as Museums Liaison Officer. The CAS can help to bring the scattered curators with an interest in new art together, and can become a more effective advocate of the need to bring living art into the definition of 'heritage'.

We intend to raise the profile of the CAS as advocate and adviser on all aspects of contemporary art collecting, by museums, corporations and individuals. There is a real need to increase awareness of the scope of our work and membership. We have

had a series of lunches in the office with people in the art world and have found that in spite of generalised goodwill towards the CAS few of them have a clear idea of what the CAS does. (They all do after the lunch and usually enough of our guests become members to pay for it.) Contemporary art is exciting and fashionable (nothing wrong with that; it adds to the excitement) and the CAS must exploit the interest that it arouses.

The CAS has established a successful track record in advising companies on acquiring and commissioning art for their buildings. This is now a highly competitive activity. The CAS has unrivalled expertise, does not push the works of any artist or gallery, and uses any profit made in the pursuit of its charitable aims. The beneficial effects of having exciting art in and around the place of work is increasingly, but still too rarely, appreciated.

The CAS is working on a large project for Glaxo Research and Development Limited, which the former director, Petronilla Silver, is managing, and has new commissions at Euston Plaza and West Dorset and Brighton Hospitals. Members are asked to keep a keen look-out for opportunities for CAS Projects.

The annual Art Market, generously sponsored by Sainsbury's, was the 10th, and we hoped that it would therefore generate some extra publicity. In spite of the high quality of the works for sale, the takings were slightly down on the previous year. This is in part because of the success of the Market in making the idea of the accessible buying of art such a popular one. There are now many more opportunities for art-lovers to buy art direct from studios, from group shows, from

shops and offices temporarily converted. We need to freshen up the concept.

One concept that remains valid is of asking individuals to exercise their own informed eye in buying for the CAS. In 1993 the buyers were David Elliott, the director of the Museum of Modern Art at Oxford, Cecily Lowenthal, a private collector, a Tate Guide and a member of the committee, and, for crafts, Ralph Turner, previously head of exhibitions at the Crafts Council. We are greatly indebted to them for the care and courage with which they made their purchases.

The Society's resources shrank during the year, and it remains an objective of mine and of Gill Hedley to increase them significantly. There was a small deficit during the year brought about by a decline in subscriptions and grants and a reduction in the income generated by the trading subsidiary.

The CAS would like to thank The Henry Moore Foundation for its continuing support. Sir Alan Bowness retired as its director, and we should like to place on record our thanks to him for his support given in so many ways: amongst his many distinguished roles he was a member of the Society's committee for almost a quarter of a century.

Four members of our committee are leaving, Penelope Govett, Christina Smith, Julian Treuherz and Lady Vaizey. We owe them all gratitude for their time and advice but I would like to pay particular tribute to Marina Vaizey for her wit and wisdom over the twenty years that she has championed the CAS.

Gill Hedley has got off to a flying start, and as members can see from the programme of events and

newsletter, there is a new vigorous spirit abroad. She has been ably assisted by the CAS's dedicated staff, small enough to be mentioned in its entirety: Leah Byrne, Mary Doyle, Edmund Hubbard, Julia Risness (who has left to take up an exciting new job at the South Bank) and George Yates-Mercer.

DAVID GORDON
Chairman

III · TREASURER'S REPORT

The past year has been one of considerable change within the Society, as the Chairman has detailed in his report. It has also been a year of continuing recession in the UK generally, with only the slightest signs of a recovery starting.

As a result, we have seen a decline in many of our areas of income generation, including subscriptions, grants, revenue from the Market and fees from corporate buying. In addition 1993 saw the end of the Society's Arts Council Incentive Funding.

Expenses rose, primarily as a result of the changes within the structure, and we are forecasting lower expenses in the current year, accordingly.

Despite these factors, we managed to maintain a tight control on the Society's finances, and recorded a deficit of only £9,818.

However, the value of works of art that the Society was able to acquire for distribution was lower than the prior year.

During the year the CAS and CAS Projects acquired for distribution and corporate collections, or sold to the public via the Market, a total of 544 works of art, totalling £678,369.

RUPERT GAVIN
Honorary Treasurer

IV · EVENTS IN 1993

JANUARY

Mini Market at ART93, private view

FEBRUARY

Visit to Architects' Houses

MARCH

Collecting Course — two days of studio and gallery visits, framers and a private collection

APRIL — MAY

Six evening sessions including gallery visits, lectures and a private collection

Delfina Studios evening visit

Trip to Leeds City Art Gallery, Henry Moore

Institute, installation at Kirkstall Abbey by Ulrich Ruckreim and visit to a private collection

JULY

Visit to Southampton City Art Gallery and Roche Court Sculpture Garden

SEPTEMBER

Chelsea Harbour, Royal Society of British Sculptors exhibition, evening viewing and tour

OCTOBER

Evening viewing of American Art in the 20th Century at the Royal Academy

Flowers East and Space Studios visit

NOVEMBER

Art Market, evening viewing

DECEMBER

Photography Day, visit and talks at the V & A, the Photographers' Gallery, Zelda Cheadle and an evening reception

V · BUYERS' REVIEW

Cecily Lowenthal

Now that I have handed back an empty purse it is time to take stock of the purchases I have made. My budget was little more than half of previous years, but thankfully it has been stretched by the cooperation of gallery owners and artists. Their perspicacity, perseverance and patience is greatly appreciated and I can only regret several works that I was unable finally to include.

Previous buyers have mentioned the honour and enjoyment with which they pursued their task, and equally the apprehension and self-questioning. Buying as an individual carries enormous responsibilities, and I had a number of sleepless nights. It is one thing making domestic decisions; quite another trying to assess what will stand the test of time and be on equal footing with established works in museums, giving pause and pleasure to many.

When I began to think about a purchasing policy, the field of landscape attracted me. I have great sympathy with the philosophy of David Nash: that 20th century man has lost contact with nature and time and that the artist may help to re-establish the partnership. The scope was widened to include the 'landscape' of the mind and the psyche, as my purchases will show. Nationality was not a criterion but it is ironic to recall that seventy years ago Roger Fry virtually resigned from the CAS over the lack of foreign purchases. Today, young British artists are often better known abroad than they are at home. Scale has been an important consideration. Space is always at a premium, both in terms of display and storage, so I have tried to select works that will not present problems. Quality, it seems to me, does not necessarily lie in 'great'-ness. Large-scale works

may be little more than rhetoric, whilst 'small' can be surprisingly rewarding.

That said, Kate Whiteford's work is large. The three *Black Line* drawings made in 1991, 1992 and 1993 are each 75 x 35 inches. Kate Whiteford is perhaps best known for her interest in the nature of mark-making and the changing perceptions of signs, for her specific-site projects (eg Edinburgh 1987, Venice 1990, Sweden 1991), and for her intense red/green and black/white paintings. A recurring theme is a sense of the hidden or the partially revealed. These monumental panels drew me back again and again to explore the depths gradually revealed by the dense layers and channels of velvety charcoal and flat black emulsion; deceptively simple, contemplative works.

Bearing in mind the CAS policy to buy as wide a range as possible and to spread funds between established as well as younger, less well-known artists, I have added the splendid outburst of colour, Dennis Creffield's *The Park: Autumn Equinox, Sunset* from his series *Paintings at Petworth* to previous CAS purchases which included dramatic charcoal drawings of English and French cathedrals and *Madonna and Child*.

In 1977, David Nash planted his *Ash Dome*, a 30-foot diameter circle of twenty-two ash trees on a neglected site at Cae'n-y-Coed, North Wales. An artist who works primarily with fallen timber, he also bends and weaves living trees, pruning and tending their natural growth so that they become 'living' sculptures. The pastel drawing illustrates the concept and the work in progress.

Wonderful Life at the Lisson Gallery may well be regarded as the seminal exhibition where a really brave

buyer might have placed all his bets. I could not resist Simon Patterson's lithograph *The Great Bear*, in which he appropriates the London Underground map and substitutes the names of distinguished people for tube stations. His ironic concept of systematizing 'stars' and their achievements is intriguing, amusing, and amazing.

Keith Coventry's beautifully made black and gold frames with polished brass labels enclose twin panels of Suprematist-style paintings, each with a large and a small red circle painted on a heavily-worked white ground. The artist juxtaposes incidents of past and present violence, categorised as 'heroism' or 'hooliganism' depending upon who is recording the event: classical historian or current media.

It was particularly exciting to be able to commission a piece from the partnership of Langlands & Bell, whose work crosses boundaries of sculpture, architecture, craftsmanship and furniture. Interested in the covert controlling power and corporate objectives of architecture, in their immaculate and coolly elegant works they examine the proposition that 'We shape our buildings and thereafter they shape us'. Millbank Penitentiary was the original building on the site where the Tate Gallery now stands.

Finally, Shirazeh Houshiary, from whose work I have learnt so much. The work's long title is a verse from a poem by Jalaluddin Rumi, the thirteenth-century Persian mystic. Taking the viewer on a starlit inner journey, her gleaming graphite calligraphy on black acrylic is as intricate and as subtle as 'a message from God to God, woven from what is transformed within'. In our multi-cultural society, such transcendental work creates a spiritual and aesthetic interchange; what

Shirazeh Houshiary calls an 'isthmus'.

Early CAS buyers were told that 'a shilling well spent today will go as far as a pound tomorrow.' I hope that will be true of my purchases.

David Elliott

When, at the beginning of last year, the Contemporary Art Society asked me to become one of its independent purchasers for the next twelve months, it was like being a child who had been handed the keys to a sweet shop. True, in financial terms, it was a fairly small sweet shop and there was little chance of a sugar overdose in the number of works that could be purchased, but, for once, there were no conditions, no strings attached – except that the works should eventually be donated to a British museum. On this occasion, at least, there seemed to be such a thing as a free lunch.

Before setting out, I tried to establish a number of broad principles which would focus my activities. No doubt they changed with the passage of time, but this is what I remember them to be. Firstly, I would only buy work that I did not already know and had seen during the course of researching the purchases. This focused on new work and induced for me a sense of discovery in the process; it also avoided the time-honoured practice of feeding off the fat of one's previous note books. That said, I knew the work of all the artists purchased, but some much better than others.

Secondly, I decided to buy only the work of artists

working in Britain. At a time when the resources of both public and private patronage are severely limited, it seemed a good choice to use the sum at my disposal to support at least four artists who were closer at hand. Three quarters of the way through the year I made an Oliver-Twist-style appeal to the sweet master for more money to buy additional works which included some by foreign artists, but to no avail. As it worked out, using this method, the works I purchased cost roughly the same amount. While the year progressed I kept a weather eye on the activities of Cecily Lowenthal, the other independent purchaser for the CAS (and she on me), and, as it happened, our selection of artists is to a surprising extent complimentary.

The works were selected on the strength of my personal response to them. Categorising this is complicated, and I would not wish to imply that it was quality alone that was decisive, for there were many works of quality which I was unable to purchase. Perhaps, in such a context, 'quality' is a slippery word which is too often used like a blunt instrument. The qualities, however, for which I was looking are as follows and, of course, they are linked: firstly, the works all have a strong physical and visual presence; secondly, there is an evident intelligence in the scope of the work and the way it is envisioned; thirdly, all the works have a strong sense of cultural or historical place which gives them meaning.

Susan Hiller (born 1940), trained as an anthropologist before becoming an artist and has always been acutely aware of the ways in which fragments of reality may be brought together to construct new meanings. Some artists like anthropologists, archaeologists and

psychoanalysts, delve in the vast subconscious of the past to find a form which is acceptable for the present. The two works were made at the time of the Gulf War when, every night, television screens uncritically celebrated the technological dominance of 'smart' weaponry. The 'found object' of 1970s wallpaper of warplanes and battleships designed for children's bedrooms, (children who would have reached maturity by the time of the war), provides the base ground for Hiller's two paintings over which she has made a number of automatic, 'subconscious' marks which create a skin over the papers, which is cracked like aged varnish. In these a conflict has been established not only between the split halves of each painting (war against the language of the alphabet) but also between the two separate works, the one light, the other dark.

The language in which they are executed refers also to the paintings of such American Abstract Expressionist artists as Barnett Newman which, in their way, also achieved world dominance during the 1950s and '60s. Political, personal and family histories and the cultural politics of the Cold War are here bashed together. From a feminist perspective Hiller has associated such diverse manifestations of culture as 'toys for the boys' but the evident anger in the work is, for me, balanced by its pathos and tragedy.

Antoni Malinowski was born in Poland in 1955 and has lived and worked in London since 1980. The carefully gradated colour and striated marks in his paintings are part of a physical build-up which characterises focus and dispersion of energy, and may be seen in all his work. None of his paintings have a subject other than the flow and concentration of colour.

form and material; in this sense they are the embodiment of the practice of meditation and the shape of a 'gateway' enters into each work. Musical analogies may also be made, but I do not feel that these capture the spirit of Malinowski's paintings; intensity of colour seems to be crucial in establishing their temperature, rather than their tempo.

The size and proportion of the paintings shown here relate to the human body and correspond to those of Orthodox icons – religious works that are thought by believers to embody rather than depict the spirit of the Godhead. The title *Bardo* refers in Tibetan Buddhism to the intermediate state between death and rebirth, during which the 'conscious principle' of the deceased may encounter visions – peaceful or malign – which represent his karma or destiny.

The paintings of John Murphy (born 1945) are based on the kind of correspondences which Baudelaire would have recognised. They were painted in the daylight and, ideally, should be seen in it, as the subtle interplay of ground and image creates a chain of poetic equivalences between different forms of sensation: In relation to Murphy's work, sensation as much as reason is the staple of existence, because it alone could grasp infinity.

Images of ears, re-painted after fragments of Rubens, Mantegna, Piero di Cosimo or other old masters, emerge out of intensely modulated fields of colour, listening to the present. In such paintings we see the voice of the artist distilled within an historical continuum, and the colour can be virtually heard, smelled and tasted. In *Primal Sound* the kind of line which divides the plates of bone which form the human skull bisects the canvas with a sharp visual crack,

distancing it from the ground which it neither divides nor defines.

The paintings and objects of Amikam Toren (born 1945, Israel) have conceptual origins, and Toren begins different series of works by creating sets of rules within which he can exercise creative freedom. The large series of paintings *Of The Times* began in 1983 and, in Toren's words '... was conceived as a tangible history – one that contained rather than narrated itself – linking personal and social history with the process of painting.

'Each painting is made by pulping an issue of *The Times* newspaper and making the pulp into paint. A small section from the front page is saved – that showing the paper's logo and date of publication, a word or two, and my signature; it acts as a label for the painting and is an integral part of the work. The image in each of the paintings is modelled on a letter of the alphabet'.

Over the years, Toren has accumulated in these works a repository of bold, pictorial gestures which seem reminiscent of the Formalism of American Post-Painterly Abstraction of the 1960s. In fact, they are its opposite; they do not express an abstract aesthetic ideal, but embody literally the material and fabric of history, change and creation itself.

The crafts are often thought of as commercial adjuncts of the visual arts; patronised as 'nice little earners' so to speak, often with little concern for quality. So, armed with the CAS objectives and my job as crafts buyer for a year, I set off to correct the balance a little.

With a small budget and the Society's brief to 'buy large scale work of museum quality', my first thought was to blow the lot on a single piece of furniture. In the end I decided to fill in some of the gaps with a collection of work that had energy and an element of change; sometimes buying from galleries to encourage their confidence in supporting innovation.

The tradition of studio pottery in Britain has helped place contemporary work in a world class. I was pleased then to be able to buy pieces from five important practitioners: Jacqui Poncelet, with a splendid example from the late eighties from the artist's own dwindling collection (Poncelet no longer works in ceramic), Carol McNicoll, Maggi Hambling, Julie Wood and Angus Suttie, whose tragically early death followed later in the year.

Rushton Aust, Simon Moore and Jim Partridge are three leading figures in their respective crafts: printed/painted textiles, hot glass and woodwork. All three broaden our perception of the crafts with imaginative work that probes our sensitivities.

British artists working in jewellery have during the past twenty or so years brought exciting alternatives to the tired clichés of conventional design. I took this opportunity of adding the inventive work of Peter Chang, Hans Stoffer and Esther Knobel to the Society's collection. The intelligent conclusions of Caroline Broadhead's explorations that question stereotypes of

dress and gender will I think make an impressive addition to any contemporary collection.

Acquiring the work has been an enjoyable experience with excitement over each purchase and speculation about its ultimate destination; a metaphor perhaps for the blind date.

V · PURCHASES FOR THE YEAR 1993

Bought by David Elliott

ANTONI MALINOVSKI

Bardo – Yellow 1993, dispersion on canvas, 186 × 56cms, purchased from Gimpel Fils, London
Inscape 1993, dispersion on canvas, 186 × 56cms, purchased from Gimpel Fils, London

AMIKAM TOREN

Of the Times series 1993, PVA and newspaper pulp on canvas, 235 × 220cms, purchased from Anthony Reynolds Gallery, London

JOHN MURPHY

Primal Sound 1993, oil on canvas, 82 × 76.5cms, purchased from the Lisson Gallery, London

SUSAN HILLER

Gulf (1) 1991, dispersion and oil paint on wallpaper mounted on canvas, 107 × 102cms, purchased from the artist
Gulf (2) 1991, dispersion and oil paint on wallpaper mounted on canvas, 107 × 102cms, presented by the artist

Bought by Cecily Lowenthal

PAULA REGO

The Never Land 1992, *Mermaid Drowning Wendy* 1992, *Wendy and Hook* 1992, all from the *Peter Pan* suite of coloured etchings with aquatint, editions 42/50. Purchased from Marlborough Graphics, London with a grant from the Worshipful Company of Painter Stainers

DENNIS CREFFIELD

The Park: Autumn Equinox I 1991, oil on canvas, 63.5 × 132cms, purchased from Gillian Jason Gallery, London

KATE WHITEFORD

Black Line Drawing 1 1991, *Black Line Drawing 2* 1992, *Black Line Drawing 3* 1993, all charcoal and emulsion on arch paper, 190.5 × 89cms purchased from Anne Berthoud Gallery, London

SIMON PATTERSON

The Great Bear 1991, lithograph print with aluminium and glass frame edition of 50, 109 × 134.8 × 5cms, purchased from the Lisson Gallery, London

LANGLANDS & BELL

Millbank Penitentiary 1993, MDF, wood products, glass, powder coated aluminium, Rohacell paint lacquer, 110 × 110 × 16cms. Langlands & Bell were commissioned by Cecily Lowenthal for the Contemporary Art Society

SHIRAZEH HOUSHIARY

What I tell about me I tell about you 1993, graphite and acrylic on paper mounted on aluminium, 100 × 100 × 1.5cms, purchased from the Lisson Gallery, London

DAVID NASH

Ash Dome. Planted 1977, *Caen-y-Coed, Maentwrog, North Wales* 1993, pastel on paper, 87 × 125cms, purchased from Annely Juda Fine Art, London

SIMON LEWIS

Where's Walter 1993, *Step Inside Luv* 1993, both oil and gesso on board, 17.8 × 10.2cms each, purchased from Todd Gallery, London

KEITH COVENTRY

Untitled (Single Roman; Single Luton Fan) 1993, oil on canvas, glass, wooden frame and gold leaf, two panels each 84.5 × 59cms purchased from Karsten Schubert Ltd, London

Crafts bought by Ralph Turner

RUSHTON AUST

Eight 1993, painted and printed cotton fabric with polyester and synthetic brocade, 368 × 27cms, purchased from the artist

CAROLINE BROADHEAD

Double Vision 1993, purchased from the University of Wales, Aberystwyth

PETER CHANG

Bracelet 1993, acrylic, polyester and pvc, 13.5cms diameter, 6cms thick, purchased from the artist

MAGGI HAMBLING

First Dragon 1993, high-fired clay with engobe, 21 × 34.3 × 23cms, purchased from CCA Galleries, London

ESTHER KNOBEL

Ring 3.5 × 4 × 3cms, Ring 4 × 4.5 × 4.5cms, Brooch 2 × 13 × 6.5cms, Bracelet 21 × 3 × 4cms, all purchased from CCA Galleries

CAROL MCNICOLL

Jug and Cups Set 1993, ceramic, 24 × 49 × 28cms, purchased from CCA Galleries, London

SIMON MOORE

Green Cylinder 1992, glass, 35 × 13cms, purchased from the artist

JIM PARTRIDGE

Carved Seat 1992/3, oak, 130 × 70 × 78cms, purchased from Site Specific, Arundel

JACQUELINE PONCELET

Turning and Lying Form 1986, clay, glaze and slip, 41 × 110 × 67cms, purchased from the artist

HANS STOFER

Insect Blanket 1993, wire, 16.5 × 40 × 24cms, Glass
Brooch 1993, glass, 14 × 9 × 3.5cms, *Wire Brooch* 1993,
wire, 9 × 7 × 3cms, *Twig Brooch* 1993, wire, wood, 12 ×
9 × 3cms, *Saffron Brooch* 1993, 5 × 4.5 × 1.5cms, *Mirror*
Ring 1993, 6.5 × 6.5 × 6.5cms, all purchased from CCA
Galleries, London

ANGUS SUTTIE

Cup, blue and white 1991, ceramic, 17.8 × 33 × 9cms,
purchased from Oriel Gallery, Cardiff

JULIE WOOD

Heartland 1992, polished ceramic, 13 × 41cms
Heart of Hearts 1992, polished ceramic, 18 × 47cms both
purchased from the Welsh Arts Council, Cardiff

Collection Scheme Purchases

MARI MAHR

Talking About Singing I, II & III 1985 &
About Photography (Anna) 1985, silver gelatin prints
on Kentmere art paper, purchased by Petronilla Silver
from the Zelda Cheatele Gallery, London for the Harris
Museum and Art Gallery, Preston

Loans made 1993

PHILIP EGLIN

Madonna col Bambino 1993, ceramic, exhibited in *The*
Raw and the Cooked touring exhibition

HELEN CHADWICK

Loop My Loop 1991, exhibited in the ICA touring
exhibition *Bad Girls*

GRENVILLE DAVEY

(gold) Table 1991, exhibited at the Arnolfini, Bristol

CATHY DE MONCHAUX

Defying death I ran away to the fucking circus 1991,
exhibited at the Arnolfini, Bristol

Purchases made with a grant from the Henry Moore Foundation

JOHN DAVIES

Mapped Head 1992/3, epoxy resin, 95cms high,
purchased by Petronilla Silver from Marlborough Fine
Art, London

TONY CARTER

Hallgarten Blues 1991, MDF, perspex, bottles, bronze,
wine, paraffin wax, silver trumpet piece, cork, 114 × 314
× 123cms, purchased by Petronilla Silver from Anthony
Reynolds Gallery, London

HELEN CHADWICK

Loop My Loop 1991, cibachrome transparency, glass,
steel frame and electrics edition 2/3, 127 × 76 × 15cms,
purchased by Petronilla Silver from the artist
Self Portrait 1991, cibachrome transparency, glass,
aluminium frame and electrics edition 3/3, 45 × 51 ×
13cms, purchased by Petronilla Silver from the artist

GRENVILLE DAVEY

(gold) Table 1991, oak, 129 × 227 × 128.5cms, pur-
chased by Gill Hedley from the Lisson Gallery, London

CATHY DE MONCHAUX

Defying death I ran away to the fucking circus 1991,
brass, velvet, leather, bolts, straps, screws and rivets,
216 × 148 × 45cms, purchased by Gill Hedley from the
Chisenhale Gallery, London and Galerie Jennifer Flay,
Paris

KATE BLACKER

Mars, Moon, Earth 1993, corrugated cardboard maps in
ten parts with box, 19.5 × 19.5 cms each part, purchased
by Gill Hedley from the artist

VI · SUBSCRIPTIONS AND DONATIONS 1993

From Public Art Galleries

Aberdeen Art Gallery and Museums £500.00
Ayr MacLaurin Gallery £500.00
Bedford Cecil Higgins Art Gallery £500.00
Belfast Ulster Museum £500.00
Birmingham City Art Gallery £500.00
Bolton Museum and Art Gallery £500.00
Bradford Cartwright Hall Art Gallery £500.00
Bristol City Art Gallery £500.00
Cambridge University Fitzwilliam Museum £500.00
Cardiff National Museum of Wales £500.00
Coventry Herbert Art Gallery £500.00
Doncaster Museum and Art Gallery £500.00
Edinburgh Scottish National Gallery of Modern
Art £500.00
Glasgow Art Galleries and Museum £1,000.00
Glasgow University Art Collection Fund £500.00
Huddersfield Art Gallery £500.00
Ipswich Museum and Art Gallery £500.00
Kendal Abbot Hall Art Gallery £500.00
Leamington Spa Art Gallery £500.00
Leeds City Art Galleries £500.00
Leicestershire Museums, Art Galleries and Records
Service £500.00
Leicestershire Education Authority £500.00
Lincoln Usher Gallery £500.00
Liverpool Walker Art Gallery £500.00
Liverpool University Art Collections Fund £500.00
Manchester City Art Gallery £500.00
Manchester University Whitworth Art Gallery £500.00
Middlesbrough Art Gallery £500.00
Newcastle upon Tyne Laing Art Gallery £500.00

Newport Art Gallery £500.00
Norwich Castle Museum and Art Gallery £500.00
Nottingham Castle Museum and Art Gallery £500.00
Oldham Art Gallery £500.00
Plymouth City Art Gallery £500.00
Preston Harris Museum and Art Gallery £500.00
Rochdale Museum and Art Gallery £500.00
Salisbury John Creasey Museum £500.00
Sheffield Graves Art Gallery £500.00
Southampton City Art Gallery £500.00
Stoke on Trent Museum and Art Gallery £500.00
Sunderland Museum and Art Gallery £500.00
Swansea Glynn Vivian Art Gallery £500.00
Swindon Art Gallery £500.00
Wakefield Art Gallery and Friends £500.00
University of Warwick Arts Centre £500.00
Worcester City Museum and Art Gallery £500.00
York Art Gallery £500.00

From Public Art Galleries for Crafts

Aberdeen Art Gallery and Museums £100.00
 Bedford Cecil Higgins Art Gallery £100.00
 Belfast Ulster Museum £100.00
 Birkenhead Williamson Art Gallery £100.00
 Birmingham City Art Gallery £100.00
 Blackpool Grundy Art Gallery £100.00
 Bolton Museum and Art Gallery £100.00
 Bradford Cartwright Hall Art Gallery £100.00
 Bristol City Art Gallery £100.00
 Cambridge Fitzwilliam Museum £100.00
 Cardiff National Museum of Wales £100.00
 Cheltenham Art Gallery £150.00
 Coventry Herbert Art Gallery £100.00
 Dudley Broadfield Glass Museum £100.00
 Dundee Art Gallery £100.00
 Gateshead Shipley Art Gallery £100.00
 Glasgow Art Galleries and Museum £200.00
 Guildford Gallery go £100.00
 Halifax Brighouse Art Gallery £100.00
 Hereford City Museum £100.00
 Hove Museum and Art Gallery £100.00
 Huddersfield Art Gallery £100.00
 Ipswich Museum and Art Gallery £100.00
 Kendal Abbot Hall Art Gallery £100.00
 Leicestershire Museums, Art Galleries and Records Service £100.00
 Lincoln Usher Gallery £100.00
 Liverpool Walker Art Gallery £100.00
 Manchester City Art Gallery £100.00
 Manchester University Whitworth Art Gallery £100.00
 Newport Art Gallery £100.00

Nottingham Castle Museum and Art Gallery £100.00
 Oldham Art Gallery £100.00
 Paisley Museum, Art Galleries and Coats Observatory £100.00
 Plymouth Art Gallery £100.00
 Portsmouth City Museum and Art Gallery £100.00
 Preston Harris Museum and Art Gallery £100.00
 Sheffield Graves Art Gallery £100.00
 Southampton Art Gallery £100.00
 Stoke on Trent Museum and Art Gallery £100.00
 Swansea Glynn Vivian Art Gallery £100.00
 Swindon Art Gallery £100.00
 Wakefield Museum and Art Gallery £100.00
 University of Warwick Arts Centre £100.00
 York Art Gallery £100.00

From Corporate Patrons

Allied Lyons £1,000.00
 Euromonitor £1,000.00
 Oppenheimer Charitable Trust £1,000.00

From Corporate Members

Baring Foundation £500.00
 BP £500.00
 Durrington Corporation Ltd £500.00
 The Economist Newspaper Ltd £500.00
 Glaxo £500.00
 ICI plc £500.00
 ITN £500.00
 Ocean Transport & Trading plc £500.00
 Ove Arup £500.00
 Rayne Foundation £500.00
 Robert Fleming Holdings Ltd £500.00
 J Sainsbury plc £500.00
 TSB Group plc £500.00
 Unilever plc £500.00

From Commercial Art Galleries

Annely Juda Fine Art £300.00
 Marlborough Fine Art £200.00
 Salama-Caro Gallery £150.00
 Anderson O'Day Gallery £100.00
 Benjamin Rhodes Gallery £100.00
 Bernard Jacobson Gallery £100.00
 Gillian Jason Gallery £100.00
 Lisson Gallery £100.00
 New Art Centre £100.00
 Wildenstein & Co £100.00
 Piccadilly Gallery £50.00
 Albemarle Gallery £50.00

From Others

Estate of G H Dixon deceased £1,000.00
 Kirkman Trust £750.00
 David Gordon £560.00
 Anon £500.00
 Tom Bendhem £500.00
 G H Dixon £400.00
 Triangle Trust (1949) Fund £250.00
 Francis Barker £250.00
 Colin Clark £200.00
 Nancy Balfour Charitable Trust £100.00
 The Marquess of Douro £100.00
 Lady Gibberd £100.00
 Meyer Charitable Trust £100.00
 Robert and Lisa Sainsbury Charitable Trust £100.00
 David Chivers £50.00
 Ralph Clark £50.00
 Sir Michael Culme-Seymour £50.00
 Timothy Sainsbury MP and Mrs Sainsbury £50.00
 Mr D Taunt £30.00
 Karen Ritchie £20.00
 Liberal Jewish Synagogue Charities Fund £15.00

VII · ACCOUNTS

Auditor's Report to Members of the Contemporary Art Society

We have audited the financial statements on pages 23 to 30 which have been prepared following the accounting policies set out on page 25.

RESPECTIVE RESPONSIBILITIES OF COMMITTEE AND AUDITORS

As described on page 7 the Committee are responsible for the preparation of financial statements. It is our responsibility to form an independent opinion, based on our audit, on those statements and to report our opinion to you.

BASIS OF OPINION

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgments made by the Committee in the preparation of the financial statements, and of whether the accounting policies are appropriate to the company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the company's affairs as at 31 December 1993 and of its deficit for the year then ended and have been properly prepared in accordance with the Companies Act 1985.

NEVILLE RUSSELL
Chartered Accountants and Registered Auditors
246 Bishopsgate
London EC2M 4PD
28 July 1994

The Contemporary Art Society A company limited by guarantee and not having a share capital
Balance Sheet at 31 December 1993

	Notes	£	1993 £	£	1992 £
FIXED ASSETS					
Investments					
Subsidiary Company	12	15,000		15,000	
Other	2	<u>36,021</u>		<u>34,946</u>	
			51,021		49,946
CURRENT ASSETS					
Debtors	3	72,756		60,667	
Cash at bank and in hand		<u>184,711</u>		<u>253,435</u>	
		<u>257,467</u>		<u>314,102</u>	
CURRENT LIABILITIES					
Creditors falling due within one year	4	<u>174,681</u>		<u>209,623</u>	
NET CURRENT ASSETS					
			<u>82,786</u>		<u>104,479</u>
			<u>£133,807</u>		<u>£154,425</u>
ACCUMULATED FUND					
Balance at 1 January 1993			154,425		156,058
Deficit per Income and Expenditure Account			<u>(20,618)</u>		<u>(1,633)</u>
			<u>£133,807</u>		<u>£154,425</u>

Approved by the Committee on 28 July 1994
and signed on its behalf by

RUPERT GAVIN
Member of the Committee

The Contemporary Art Society A company limited by guarantee and not having a share capital
Income and Expenditure Account for the year ended 31 December 1993

	Notes	1993 £	1992 £
INCOME			
Subscriptions & donations from members	5	60,873	68,897
Income tax recoverable on deeds of covenant		<u>1,018</u>	<u>1,101</u>
		61,891	69,998
Bequests and donations		1,815	1,618
Grants	6	36,615	70,873
Collection Scheme	7	60,000	96,300
Distribution Sponsorship		—	7,000
Covenanted income from subsidiary company	12	58,660	94,228
Income from listed investments (gross)		3,961	3,928
Other interest receivable		9,330	7,862
Net income from Events for members	8	1,644	2,691
Surplus from other activities		201	1,121
Arts Council Incentive Funding		<u>(10,800)</u>	<u>18,000</u>
		223,317	373,619
LESS			
Administration expenses	9	93,045	88,689
Auditors' remuneration		1,350	1,305
Distribution costs		—	<u>9,532</u>
		<u>94,395</u>	<u>99,526</u>
		128,922	274,093
ADD			
1992 Grants allocated to purchases made in 1993		<u>97,546</u>	<u>17,080</u>
		226,468	291,173
LESS			
Grants allocated to purchases made in 1994		<u>143,619</u>	<u>97,546</u>
		82,849	193,627
LESS			
Pictures, sculptures and craft purchased		<u>103,467</u>	<u>195,260</u>
DEFICIT FOR THE YEAR		<u>£(20,618)</u>	<u>£(1,633)</u>

The Company's income and expenditure all relate to continuing operations. The Company has no recognised surpluses or deficits other than the deficit for the year. The deficit for the year has been calculated on the historical cost basis.

The Contemporary Art Society A company limited by guarantee and not having a share capital
Notes to the Financial Statements for the year ended 31 December 1993

1. ACCOUNTING POLICIES

The financial statements have been prepared in accordance with applicable accounting standards.

- Accounting convention* The financial statements are prepared under the historical cost convention.
- Subscriptions* Credit is taken in full in the year to which the subscriptions relate.
- 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.
- Equipment* Office furniture, fittings and equipment are written off in the Income and Expenditure Account when acquired.
- 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.
- Fixed Assets—Investments* Investments shown as fixed assets are stated at the lower of cost and net market value.
- Pension costs* The company operates a defined pension scheme. Costs are charged to the income and expenditure account in the year in which they occur.

2. INVESTMENTS

	1993 £	1992 £
Listed Investments		
Cost at 1 January 1993	34,946	34,946
Disposals at cost	<u>5,000</u>	—
	29,946	34,946
Additions at cost	<u>6,075</u>	—
Cost at 31 December 1993	<u>£36,021</u>	<u>£34,946</u>
Market Value	<u>£43,590</u>	<u>£40,584</u>

The Contemporary Art Society A company limited by guarantee and not having a share capital
 Notes to the Financial Statements for the year ended 31 December 1993 (continued)

	1993	1992
	£	£
3. DEBTORS DUE WITHIN ONE YEAR		
Subscriptions	1,500	800
Taxation recoverable	21,256	6,094
Other debtors	47,130	38,890
Pre-payments and accrued income	492	55
Amount due from group undertakings	2,378	14,828
	<u>£72,756</u>	<u>£60,667</u>
4. CREDITORS FALLING DUE WITHIN ONE YEAR		
Deferred income	—	36,547
Creditors	28,032	71,931
Social Security and other taxes	3,030	3,599
Grants received allocated to purchases made in 1994	143,619	97,546
	<u>£174,681</u>	<u>£209,623</u>
5. SUBSCRIPTIONS AND DONATIONS FROM MEMBERS		
Individuals	21,023	23,227
Public Art Galleries	30,150	29,575
Corporate bodies	8,500	14,125
Dealers etc.	1,200	1,970
	<u>£60,873</u>	<u>£68,897</u>
6. GRANTS		
Henry Moore Foundation	25,000	25,000
Crafts Council	5,000	5,000
Worshipful Company of Painter Stainers	—	2,250
Harris Museum, Preston purchase scheme		
Preston Borough Council	6,615	38,623
	<u>£36,615</u>	<u>£70,873</u>

The Contemporary Art Society A company limited by guarantee and not having a share capital
 Notes to the Financial Statements for the year ended 31 December 1993 (continued)

	1993	1992
	£	£
7. COLLECTION SCHEME		
Participating Museums	30,000	30,000
Arts Council	30,000	30,000
Baring Foundation	—	30,000
Moorgate Trust Fund	—	5,000
Glaxo	—	1,000
Others	—	300
	<u>£60,000</u>	<u>£96,300</u>
8. NET INCOME FROM EVENTS FOR MEMBERS		
Sale of tickets for visits and parties	5,394	6,322
Costs and expenses relating thereto	3,750	3,631
	<u>£1,644</u>	<u>£2,691</u>
9. ADMINISTRATION EXPENSES		
Salaries	62,882	56,712
Pension cost	1,104	1,859
Employer's National Insurance	5,417	6,110
Printing, stationery, postage and telephone	8,521	9,067
Cost of Annual Report	2,494	4,664
Irrecoverable VAT	1,396	1,943
Miscellaneous	10,070	7,255
Office repairs	220	56
Office furniture and machinery	1,381	267
Hire of office machinery	756	756
(Profit)/Loss on disposal of fixed asset investment	(1,196)	—
	<u>£93,045</u>	<u>£88,689</u>

During the year the Society employed four persons on average (1992–4)

10. TAXATION	
The Society is a registered Charity and therefore no corporation tax is payable.	

The Contemporary Art Society A company limited by guarantee and not having a share capital

Notes to the Financial Statements for the year ended 31 December 1993 (continued)

11. PENSION COMMITMENTS

The company operates a defined contribution pension scheme for its employees. The costs of the scheme are held separately from those of the company in independently administered funds. The pension cost charge represents contributions payable by the company to the funds and amounted to £1,104 (1992 £1,859).

12. SUBSIDIARY COMPANY

The Society has a wholly owned subsidiary, Contemporary Art Society Projects Limited, which is incorporated in the UK. 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. Five 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 transations for the period ended 31 December 1993 and the financial position at that date is set out below. Full accounts have been filed with the Registrar of Companies.

Contemporary Art Society Projects Limited

Profit and Loss Account for the year ended 31 December 1993

	1993	1992
	£	£
TURNOVER		
Fees receivable	134,343	153,950
Donations received	<u>38,000</u>	<u>29,500</u>
	172,343	183,450
ADMINISTRATION COSTS		
Salaries	50,817	47,201
Employer's N.I. costs	4,864	4,849
Audit and accountancy charges	1,350	1,705
Printing, stationery, postage and telephone	2,588	2,955
Advertising	6,624	997
Market expenses	42,365	27,302
Packing, transport and travel	256	390
Miscellaneous	4,784	4,470
Depreciation – fixtures and fittings	<u>1,532</u>	<u>1,417</u>
	(115,180)	(91,286)
INTEREST RECEIVABLE	<u>1,156</u>	<u>2,013</u>
PROFIT BEFORE DEED OF COVENANT	58,319	94,177
DEED OF COVENANT	<u>58,660</u>	<u>94,228</u>
LOSS FOR THE YEAR	(341)	(51)
Deficit brought forward	<u>(897)</u>	<u>(846)</u>
Accumulated deficit	<u>£(1,238)</u>	<u>£(897)</u>

Contemporary Art Society Projects Limited
Balance Sheet at 31 December 1993

	1993	1992
£	£	£
FIXED ASSETS – TANGIBLE ASSETS	3,639	4,506
CURRENT ASSETS		
Stocks	2,678	5,098
Debtors	22,513	54,229
Prepayments	295	5,943
Cash at bank and in hand	21,058	3,782
	<u>46,544</u>	<u>69,052</u>
CREDITORS FALLING DUE WITHIN ONE YEAR		
Trade creditors	1,268	1,149
Amount owed to group undertakings	2,378	14,828
A.C.T. payable	14,686	23,557
Other taxes and social security	13,516	15,441
Accrued expenses	4,573	4,480
	<u>36,421</u>	<u>59,455</u>
NET CURRENT ASSETS	<u>10,123</u>	<u>9,597</u>
	<u>£13,762</u>	<u>£14,103</u>
REPRESENTED BY:		
Called up share capital	15,000	15,000
Profit and loss account – deficit	(1,238)	(897)
	<u>£13,762</u>	<u>£14,103</u>

VIII · THE ROLE OF THE CONTEMPORARY ART SOCIETY

The Contemporary Art Society encourages and advocates the collecting of contemporary art by art museums, companies and individuals. It is therefore a major support to living artists.

The Society spreads the enjoyment and understanding of contemporary art and introduces it to a wider public.

The Society purchases works of art and craft for gift to museums throughout the country, and also helps museums to build collections. The works of art are by living artists. Selection is entrusted to individuals not to a committee.

The Society, which has extensive contacts and links with artists and commercial galleries throughout Britain, also uses its expertise to advise and assist companies on the acquisition and commissioning of works of art. It is completely independent having no contracted artists or stock and can undertake projects and commissions on any scale and in any medium.

The Society encourages individuals to collect for themselves and enjoy art by living artists. The annual Art Market provides the opportunity to see and buy reasonably priced art for the home. In addition, an extensive range of events, studio visits, lectures and visits overseas provide a 'look behind the scenes' and are advertised in a regular newsletter. These activities are educational and fun and aimed at individual and professional members alike.

The Society also serves as a channel for gifts and bequests of 20th century art.

A registered charity supported by its members, the Society also receives grants for specific projects from the Arts Council, the Crafts Council and the Henry Moore Foundation. The resources generated from advising companies, from the Art Market, and from other activities go directly to purchasing works of art for art museums.

We need support more than ever to continue our vital work and hope very much you will help us expand the membership of the Contemporary Art Society. Please encourage friends and family to join, or give membership as a gift.

For further information and membership forms please contact: The Administrator, Contemporary Art Society, 20 John Islip Street, London SW 1P 4LL (Tel 071-821 5323 / Fax 071-834 0228)

SUBSCRIPTION RATES

£30.00 per year for individual members

£35.00 per year for two people at the same address

£35.00 per year institutional membership

Members are entitled to a 10% discount on works by gallery artists at selected leading commercial galleries and at John Jones Frames, and concessionary rates to exhibitions at the Tate and Hayward Galleries.

Payment can be made by cheque, direct debit or deed of covenant.

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