

chairman's report

treasurer's report

recent acquisitions

allocation of purchases

auditors' accounts for 1949



THE DOVE by *Pablo Picasso*

CONTEMPORARY ART SOCIETY • THE TATE GALLERY MILLBANK LONDON S.W.1

The Contemporary Art Society, The Tate Gallery, Millbank, London, S.W.1

Patron HER MAJESTY THE QUEEN

executive committee

Chairman Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

Hon. Treasurer Sir Colin Anderson

Hon. Secretary Hon. Sir Jasper Ridley, K.C.V.O.

Sir Kenneth Clark, K.C.B.

Mrs Cazalet-Keir

John Rothenstein, C.B.E.

Edward le Bas, A.R.A.

Raymond Mortimer

Robin Ironside

Lord Methuen

Sir Philip Hendy

W. A. Evill

E. C. Gregory

Eardley Knollys

Hugo Pitman

A. E. Popham

Assistant Secretary Denis Mathews

Hon. Mrs. Gordon-Ives

1949 1950

Speech by the Chairman

LADIES AND GENTLEMEN,

I stand before you in a white sheet, and in a place to which I have no right. My first confession—and it is one which I hope I can make without incurring suspicion of the complaint known as *le snobisme de l'âge*—is that I am 78 years and five days old; and thereby hangs the tale; for the Companies Act of 1948 lays down that no Director of a Company who reaches the age of 70 is eligible for re-election without the shareholders' consent, given *en connaissance de cause*, and it is the sad fact that at the Annual General Meeting the year before last, when I resigned from the Committee and you were kind enough to re-elect me, this no doubt wise and salutary provision was overlooked, and I accepted the honour without telling you how old I was; and the consequence is that so far from being your Chairman I am not even a member of the Committee, so that unless and until you pass the Resolution which in a moment I shall ask Mr. Rothenstein to move, I have no *locus standi* in this room except as a subscriber. Personally, I feel that I have been your Chairman for long enough if not too long, and if you are as tired of hearing the same speech year after year as I am of making it, I hope you will vote accordingly without any fear of hurting my feelings, which would be those of relief:

(At this point Mr. John Rothenstein moved the following Resolution:—"That Sir Edward Marsh who is 78 years of age be appointed a member of the Committee notwithstanding his age", and on its being carried Sir Edward, now Chairman once more, proceeded with his discourse.)

Thank you very much. Now for the old speech, which I will begin by announcing a singular coincidence. The Christian Era, in spite of its long start, has just been caught up by the membership of our

Society! The present *Annus Domini* is 1950, you all know that; but it may be a pleasant surprise to hear that the number of our subscribers has reached precisely the same figure. I will not claim any subtle significance for this arithmetical freak, but it is gratifying to know it represents an increase of 200 in the present year, which brings us to a point exactly half-way between six and seven times the miserable 300 which was all that we could reckon five years ago in 1945. We are now well in view of the round and even portly figure of 2000, and we may well hope that when the Era reaches that total our posterity may be able to look down on it from a height.

An encouraging item in the increase is an addition of five to the subscribing galleries, which now number 75.

The outstanding event of the year was the exhibition called *The Private Collector*, consisting of works owned by our members, for which the Tate Board generously lent us five rooms for four weeks in March and April. The first intention was that the pictures should be chosen by a small committee, but for various reasons which may be easily guessed at this plan didn't work, and the choice was in the main entrusted to Mr. Robin Ironside, who carried out his task with good judgment and great energy. Our warmest thanks are due both to him and to the members who so liberally lent their treasures. I think I may say that the show did us a great deal of good. The critics were most complimentary, and the public came crowding in. The average attendance at the Tate for four ordinary weeks is about 20,000. We drew 75,000, which beat the Vienna Art Treasures for the same period by 7000, and was only beaten by the Van Goghs, which attracted 130,000 visitors in four weeks. The exhibition was launched with an evening party, which everyone seemed to enjoy very much.

This was not the only junketing. The Directors of the Leicester Galleries kindly entertained us at a sherry party for a preview of the Howard Bliss Collection: there was an evening reception at the Soane Museum at which Mr. John Summerson gave a delightful discourse; Mr. and Mrs. Sainsbury threw open their very individual collection of sculpture, modern primitive and oriental, and of modern paintings and drawings; and Messrs. Roland, Browse and Delbanco invited us to a preview of their Bonnards. Last month Sir Owen Morshead showed some of our members round the Royal Library at Windsor; and on the same day there was a visit to the Provost's Lodge at Eton to see the eighteenth and nineteenth-century portraits, and an inspection of Major E. O. Kay's collection of pictures by Orcagna, Rembrandt, Monet, Sickert, John, Spencer, and others.

The last outing was one of the most successful we have ever had, and has produced a gratifying fan-mail. A party of about 215 went down to Wiltshire and were shown the beauties of Laycock by Mr. E. C. Barnes. They then went on to Corsham, where Lord and Lady Methuen most kindly entertained them to luncheon, and they were privileged to see the fine collection of pictures and the establishment of the Bath Academy, which occupies part of the house. The proceedings ended with a drive round the sights of Bath.

A further interesting event was the unveiling of the group of Three Standing Figures by Henry Moore, which has been placed in a very becoming position by the side of a lake in Battersea Park. It fell to me to make the presentation to the London County Council, and I thought it would not be consonant with the dignity of the occasion to tell the company that although the figures were gift-horses I wouldn't ask them not to look them in the mouth, because they hadn't any; but I hope that within these four walls I may allow myself this harmless pleasantry without unseemliness.

I should like to say a word about the purchases made in the last two years, when the buyers were Mr. Ironside and Lord Methuen. In *The Private Collector* exhibition, the works shown were divided

into two sections, one of which I may roughly call the "traditional" and the other the "progressive" (though of course in every work of art these two elements cannot fail to be combined, but in different proportions); and the same distinction may be drawn between the choices made by the two buyers. Among lovers of art there are two factions, the Left and the Right; and among the more zealous partisans in each there may be those who will look upon Mr. Ironside's pictures as the sheep and Lord Methuen's as the goats and *vice versa*. If I might speak for a moment of my own predilections, I would say that I am more interested in a picture for what it is in itself than for exemplifying a tendency one way or the other, and that although as becomes my years I incline to the "traditional" side, I can often, though I admit not always, find pleasure in the opposite camp. The point I want to make is that to adapt the words of the old epigram the Society will do well by continuing to ladle its butter into alternate tubs, and to buy what is good in both the markets. So if any of our members feel strongly about either the reckless iconoclasm of the advance guard or the deplorable stuffiness of the old fogies, they will recognise that both sides have claims which cannot be neglected if the Society is to present a balanced conspectus of the contemporary field.

We have had a great accession of strength in Mr. Howard Bliss's noble loan of his collection, which has been divided into small groups and lent out among ten provincial galleries till the end of the year, after which it will go on to others. Three of the pictures have been lent not to a gallery but to the Reading Christian Council. The Society has presented paintings to Toronto, Melbourne, Adelaide, Hobart, and Cape Town, and has lent groups of pictures to Scarborough and Newark. An interesting new departure is a loan to the Architectural Association, to be displayed in their school with a view to inspiring the students with interest in contemporary painting.

It remains to decide on the composition of the Committee for the coming year. We have at last been compelled to accept with great

regret the resignation of Lord Crawford, whose heavy avocations in Scotland have for some time prevented him from taking part in our activities. Two other members, Mrs. Cazalet-Keir and Sir Kenneth Clark, retire in the normal course, but they are eligible for re-election, and as neither of them has yet reached the fatal age of 70 or anything like it, we hope you will agree to this without misgiving, and also to the nomination of Mr. Howard Bliss, who is already our benefactor, as a new member, and of Sir Philip Hendy as Buyer for the year.

You will scarcely expect me to sit down without harping once more on the most monotonous of all my themes—the appeal for funds. The annual subscription of one guinea has remained unaltered since the Society was founded forty years ago; but although we practise the strictest economy, our expenses, like everyone else's, are going up by leaps and bounds, and it would be all to the good if anybody who is in the unusual position of having any cash to spare

would follow the example already set by several members of making from time to time a contribution, however small, to the Foreign Fund or the Fund for Prints and Drawings.

I can't sit down without a word on one more of my eternal themes—and a more pleasant one, since although to receive may be less blessed than to give, it is certainly more so than to ask—I mean of course the inexhaustible goodwill and generosity of the Tate. Has it ever occurred to you to wonder what on earth we should do without the privilege of using these rooms for our work? All our increased subscriptions would go on rent and rates, and we should be able to buy no more pictures than in 1945!

O Tate! thy name
Shall be the copious matter of my song
Henceforth, nor ever shall my harp forget
Thy praise.

At the Annual General Meeting held at the Tate Gallery at 5-30 p.m. on Thursday November 23, 1950

Future Activities of the Society

AN EVENING PARTY WILL TAKE PLACE AT THE TATE GALLERY FOR MEMBERS OF THE SOCIETY AND THEIR GUESTS AS A PREVIEW OF THE EXHIBITION OF WORKS BY HENRY MOORE WHICH IS TO BE HELD IN MAY. A FURTHER NOTICE WILL BE SENT LATER, TOGETHER WITH INFORMATION ABOUT SOME PRIVATE COLLECTIONS WHICH IT MAY BE POSSIBLE FOR MEMBERS TO VISIT ON VARIOUS DATES THROUGHOUT THE YEAR.

Purchases by the Society

PAINTINGS AND SCULPTURE

By the Foreign Fund

(Sir Kenneth Clark, Sir Colin Anderson, Raymond Mortimer, Edward le Bas)

ANDRE MASSON Les Terres Rouges et la Montagne St. Victoire
Oil
RAYMOND LEGUEULT Bocage
Oil
EDOUARD PIGNON Le Mineur
Oil

In 1949-50 by Mr. Robin Ironside

FRANCIS BACON Laughing Man
Oil
E. BOX The Beach
Oil
JOHN CRAXTON Water Pot in a Window
Gouache
Girl in a White Scarf
Oil
Still Life with Sea Urchin
Oil

DAVID JONES Flowerpiece
Watercolour and crayon

MARGARET KAYE Lion in the Forest
Fabric collage

WINIFRED NICHOLSON Primula Stellata
Oil

F. E. MCWILLIAM Man and Wife
Concrete

The Stag
Plastic wood

VICTOR PASMORE Triangular Motif in Pink and Yellow
Oil on paper

CERI RICHARDS St. Cecilia
Oil

BRIAN ROBB Odalisque
Oil

GERALD WYLDE Composition
Oil

In 1950 by Lord Methuen

STEPHEN BONE Westminster
Oil

B. A. R. CARTER The Welsh Chapel
Oil

ROBIN DARWIN The Empress Hall
Oil

BERNARD DUNSTAN Dawn
Oil

Interior
Gouache

MARY FEDDEN Sicilian Flowers
Oil

SYLVIA GOSSE Breton Woman
Oil

DOROTHY LARCHER Iris and Rose
Oil

BATESON MASON The Azores
Watercolour

BERNARD MENINSKY The Purple Dress
Oil

Seashore
Oil

Madonna and Child
Oil

ALBERTO MOROCCO Low Tide
Oil

CHARLES MCCALL Maquillage
Oil

JOHN PIPER Portland Bill
Oil

H. E. DU PLESSIS Churchill, Oxon
Oil

MARGARET FISHER PROUT Stapleton Church
Oil

ANNE ESTELLE RICE Giselle
Oil

CERI RICHARDS Girl at the Piano
Oil

MAURICE DE SAUSMAREZ Kate Reclining
Oil

THOMAS WILLIAM WARD Putney Reach
Watercolour

PRINTS AND DRAWINGS

In 1949 by Mr. Raymond Mortimer

VANESSA BELL Roses
Lithograph

DUNCAN GRANT Hawk
Lithograph

CAROLINE LUCAS Marine Square
Lithograph

CLAUDE ROGERS View of Shot Tower
Lithograph

ADRIAN RYAN Pollarded Trees
Monotype

HUMPHREY SPENDER Flower Decoration
Lithograph

GRAHAM SUTHERLAND Maize
Lithograph

In 1949-50 by Mr. Robin Ironside

JOHN CRAXTON Standing Figure
Conte crayon

LUCIEN FREUD Narcissus
Pen drawing

PABLO PICASSO Bull with Grey Horns
Lithograph

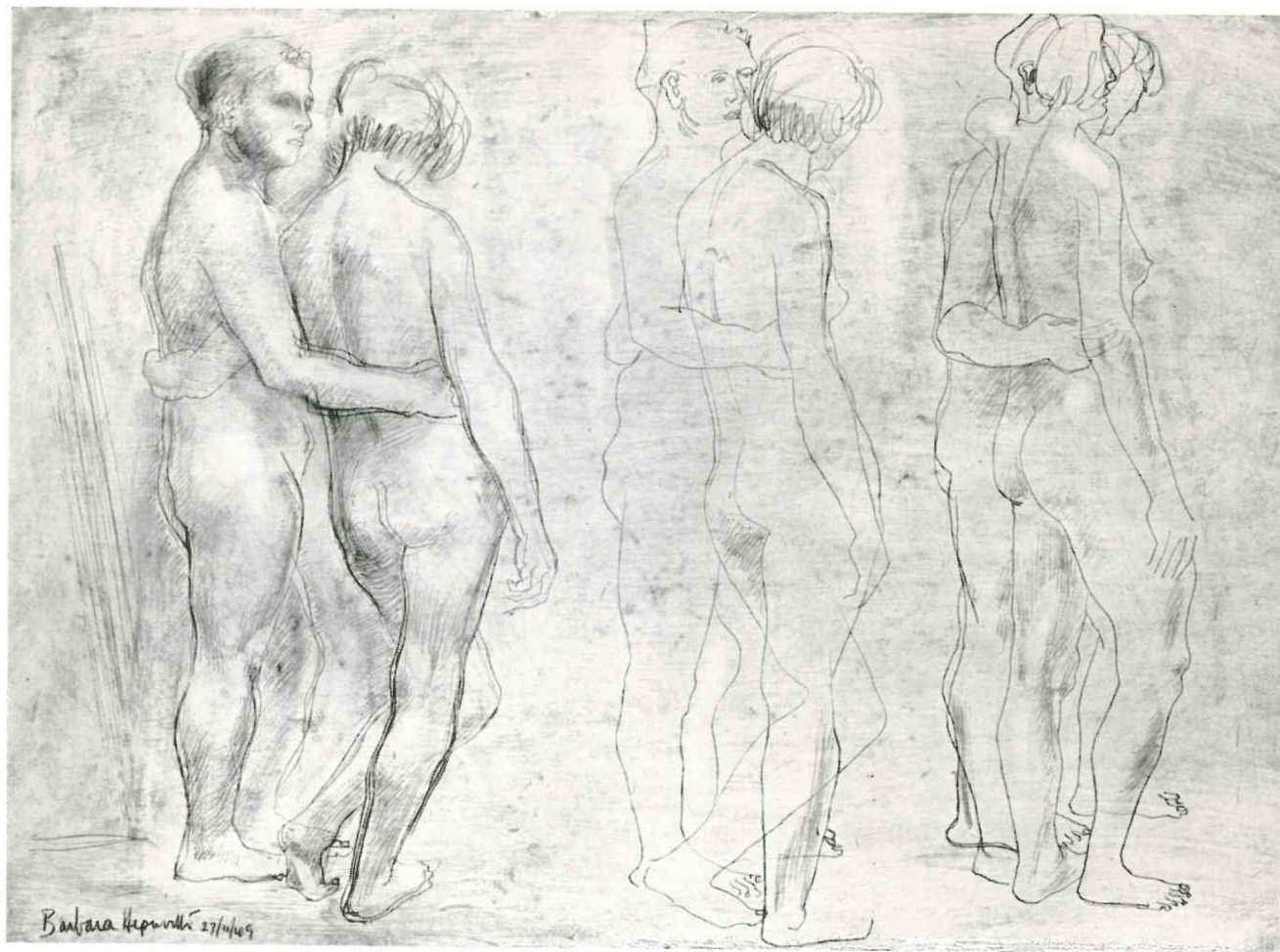
The Dove
Lithograph

In 1950 by Lord Methuen

BARBARA HEPWORTH Nudes
Drawing

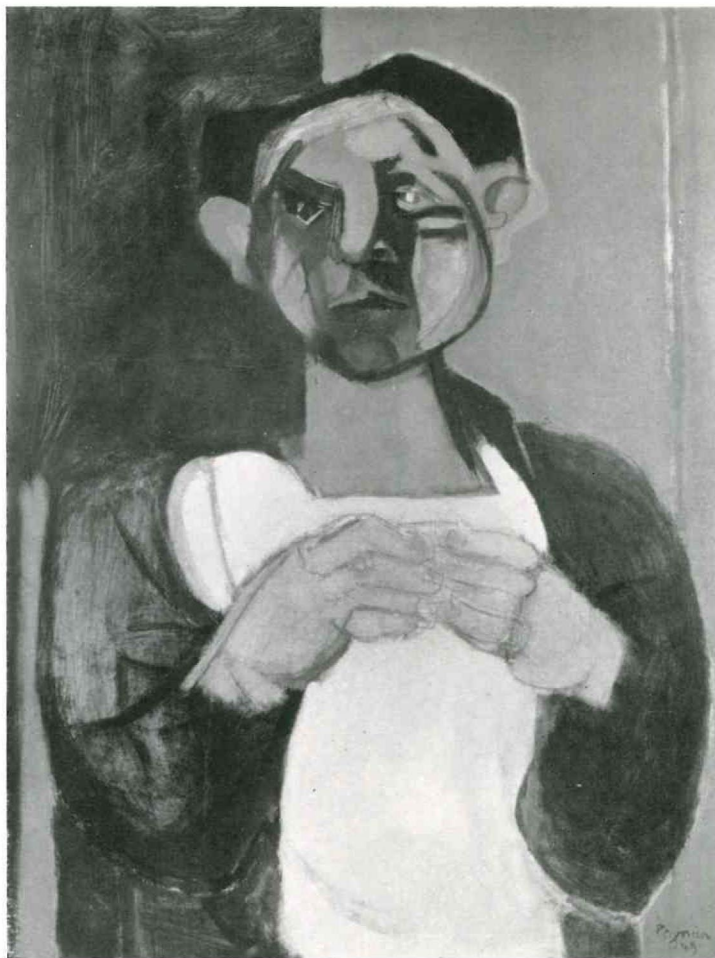
NIGEL LAMBOURNE The Waitress: Trudy Fallada
Drawing

RONALD SEARLE Martinique Dancers, Monparnasse
Drawing



Nudes by BARBARA HEPWORTH Pencil drawing on a prepared wood panel 15 $\frac{1}{2}$ x 22 ins.
Purchased from the Prints and Drawings Fund

Purchased from the Foreign Fund



Le Mineur by EDOUARD PIGNON Oil painting on Canvas 36×28½ ins.



Girl at the Piano by CERI RICHARDS Oil painting on composition board 8×10 ins.



Girl in a White Scarf by JOHN CRAXTON Oil painting on canvas 22×17 ins.

In 1949 the C.A.S. presented 77 paintings, watercolours, and drawings to English galleries. The details of this allocation were listed in last year's report.

Gifts from the Society in 1950

To Australia	National Gallery of South Australia, Adelaide	LEONARD APPELBEE Whiting	Oil
		DUNCAN GRANT Newhaven Cliffs	Oil
		JAMES PRYDE The Ladder	Oil
	The Tasmanian Museum and Art Gallery, Hobart	GEORGE CLAUSEN Harvest Moon	Oil
		CAREL WEIGHT Sketching on the Roof	Oil
	The National Gallery of Victoria, Melbourne	VICTOR PASMORE Head of a Man	Oil
To Canada	The Art Gallery of Toronto	HENRI MATISSE Odalisque	Lithograph
		HENRY MOORE Group of Shelterers	Coloured drawing
To South Africa	The South African National Gallery, Capetown	PAUL NASH Whiteleaf Cross	Oil

Treasurer's Report

Our general financial position is satisfactory, as the accounts show. We have an increase in subscriptions of some £300. Our Expenditure looks surprisingly modest; but this is due to the vagaries of our buyer for the period, who—through an admirable determination to buy only the best—did not succeed in making all his purchases within the current financial year. He has since done so, but the expenditure will appear in next year's account, which we must expect to look correspondingly heavy.

Our cash accumulated Funds on Current Account for the General Fund are up by some £459, and for the Foreign Fund by £60. For the Prints and Drawings Fund they are down by £86, which puts this particular Fund in the unhappy state of being left with precisely £6 19s. 9d.

As Treasurer this compels me to point out the marked falling-off of subscriptions ear-marked for the Prints and Drawings Fund. The same is true of the Foreign Fund, but that Fund has the advantage of being cushioned with certain investments. To both of these Funds we would welcome separate and additional ear-marked subscriptions from those of our Members particularly interested in one or other of these fields, in addition to their present support of our General Fund. Meanwhile, until, as the hoped result of the incantations of the Chairman and Treasurer, the golden rain starts falling once more

upon these two Funds, we are transferring from the General Fund Deposit Account £200 to the Prints and Drawings Fund, and £300 to the Foreign Fund.

To our buyer for the year we were able to allocate the handsome sum of £1000 for paintings and £150 for prints and drawings. Apart from this the Foreign Fund sub-Committee has purchased four paintings for £755 during 1950. During 1951 the buying will be on a still more ambitious scale to celebrate the Festival of Britain. The buyer will be granted a total of £1760, with the addition of another £1000 to purchase a special group of important works. For this reason the Committee are anxious that members in subscribing during the Festival year should, if possible, increase their subscriptions to match up with the increased activity of the Society for the benefit of painters and sculptors during the Festival.

You will notice that through the Evening Party held here by the courtesy of the Trustees of the Tate Gallery, and the expedition to see the Behrens Collection, an opportunity for which we all owe thanks, the Society had a sum of £109 to add to its General Fund.

Once again, as Treasurer, I would like to congratulate the Secretary and his assistant upon the success which crowned their very considerable efforts on these two occasions.

At the Annual General Meeting, November 23, 1950

The Contemporary Art Society

BALANCE SHEET, 31st DECEMBER, 1949

1948				1948			
ACCUMULATED FUNDS				CURRENT ASSETS			
£		£ s. d.	£ s. d.	£		£ s. d.	£ s. d.
	<i>General Fund</i>				<i>General Fund</i>		
7545	Balance at 1st January 1949 ..	6209 18 3		400	500 National Savings Certificates	400 0 0	
1411	Add: Surplus for year ..	459 12 5		1429	£1429 3½% War Stock ..	1429 0 0	
(Deficit)				2500	£2500 2½% Defence Bonds ..	2500 0 0	
76	Pottery and Crafts Fund						
	balance transferred ..	—					
6210			6669 10 8				
	<i>Foreign Fund</i>				<i>Foreign Fund</i>		
2481	Balance at 1st January 1949 ..	2544 4 2		1429	£1429 3½% War Stock ..	1429 0 0	
63	Add: Surplus for year ..	60 13 2		300	£300 2½% Defence Bonds ..	300 0 0	
2544			2604 17 4		(Market Value £6060)		
				6058			6058 0 0
	<i>Prints and Drawings Fund</i>						
164	Balance at 1st January 1949 ..	93 10 9			<i>CASH AT BANK</i>		
71	Less: Deficit for year ..	86 11 0		1181	<i>General Fund—Current Account ..</i>	1640 10 8	
(Deficit)				700	„ „ —Deposit Account ..	700 0 0	
93			6 19 9	815	<i>Foreign Fund—Current Account ..</i>	875 17 4	
					<i>Prints and Drawings Fund—</i>		
				93	Current Account ..	6 19 9	
				2789			3223 7 9
	NOTE: No value has been included in the Balance Sheet for Pictures, etc., purchases by or presented to the Society, and temporarily retained pending presentation to Art Galleries, etc.						
£8847		£9281 7 9			JASPER RIDLEY, <i>Hon. Secretary</i>	} <i>Members of the</i> <i>Committee</i>	
					COLIN ANDERSON, <i>Hon. Treasurer</i>		
				£8847		£9281 7 9	

REPORT OF THE AUDITORS to the Members of the Contemporary Art Society

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Society so far as appears from our examination of those books. We have examined the above Balance Sheet and annexed Revenue Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the said Accounts give the information required by the Companies Act, 1948, in the manner so required and the Balance Sheet gives a true and fair view of the state of the Society's affairs as at 31st December, 1949 and the Revenue Account gives a true and fair view of the net surplus for the year ended on that date.

GERARD VAN DE LINDE & SON
Chartered Accountants, Auditors

4, Fenchurch Avenue, London, E.C.3 10th October, 1950

The Contemporary Art Society

REVENUE ACCOUNT

COMPARATIVE FIGURES FOR 1948

<i>General Fund</i>	<i>Foreign Fund</i>	<i>Prints and Drawings Fund</i>
£ s. d. 2042 12 0 112 10 2 3 10 2 11 12 1	£ s. d. 55 4 2 7 10 0 — —	£ s. d. 95 18 0 — — —
£2170 4 5	62 14 2	95 18 0
2654 0 0 927 1 4	— —	166 10 0 —
£3581 1 4	—	166 10 0
— 1410 16 11	62 14 2 —	— 70 12 0

FOR THE YEAR ENDED 31st DECEMBER 1949

INCOME

.. Subscriptions
.. Interest on Investments (Gross)
.. Interest on Deposit
.. Sale of Tickets for Party, etc., less expenses

<i>General Fund</i>	<i>Foreign Fund</i>	<i>Prints and Drawings Fund</i>
£ s. d. 2334 7 0 112 10 2 3 9 11 109 5 7	£ s. d. 53 3 2 7 10 0 — —	£ s. d. 63 4 0 — — —
£2559 12 8	60 13 2	63 4 0
690 11 0 1409 9 3	— —	149 15 0 —
£2100 0 3	—	149 15 0
459 12 5 —	60 13 2 —	— 86 11 0

EXPENDITURE

.. Purchases
.. Expenses (including Printing of 2 years Annual Report)

SURPLUS OR DEFICIT

.. Surplus
.. Deficit

NOTE: (1) Auditors' Fee £42. (2) The Members of the Committee receive no emoluments.

Additional Membership, Bankers' Orders and Deeds of Covenant

Everyone can help to increase the membership still further by sending the addresses of people who may be interested to hear about the Society's activities or to receive a membership form. A card is enclosed which may be posted, without a stamp, to the Assistant Secretary.

Many people may wish at the same time to apply on this postcard for a Bankers' Order form and so avoid the trouble of sending their

subscription each time, when their Bank will do this for them. A Deed of Covenant can also be sent if required. This is a great help since it enables Income Tax to be reclaimed from the Inland Revenue with the result that a subscription becomes worth to the Society almost double what the subscriber has paid, without additional cost to himself.

To THE ASSISTANT SECRETARY, The Contemporary Art Society, TATE GALLERY, S.W.1

From

Address.....

The names and addresses of people who might be interested to hear about
the Contemporary Art Society's activities

LUND HUMPHRIES

